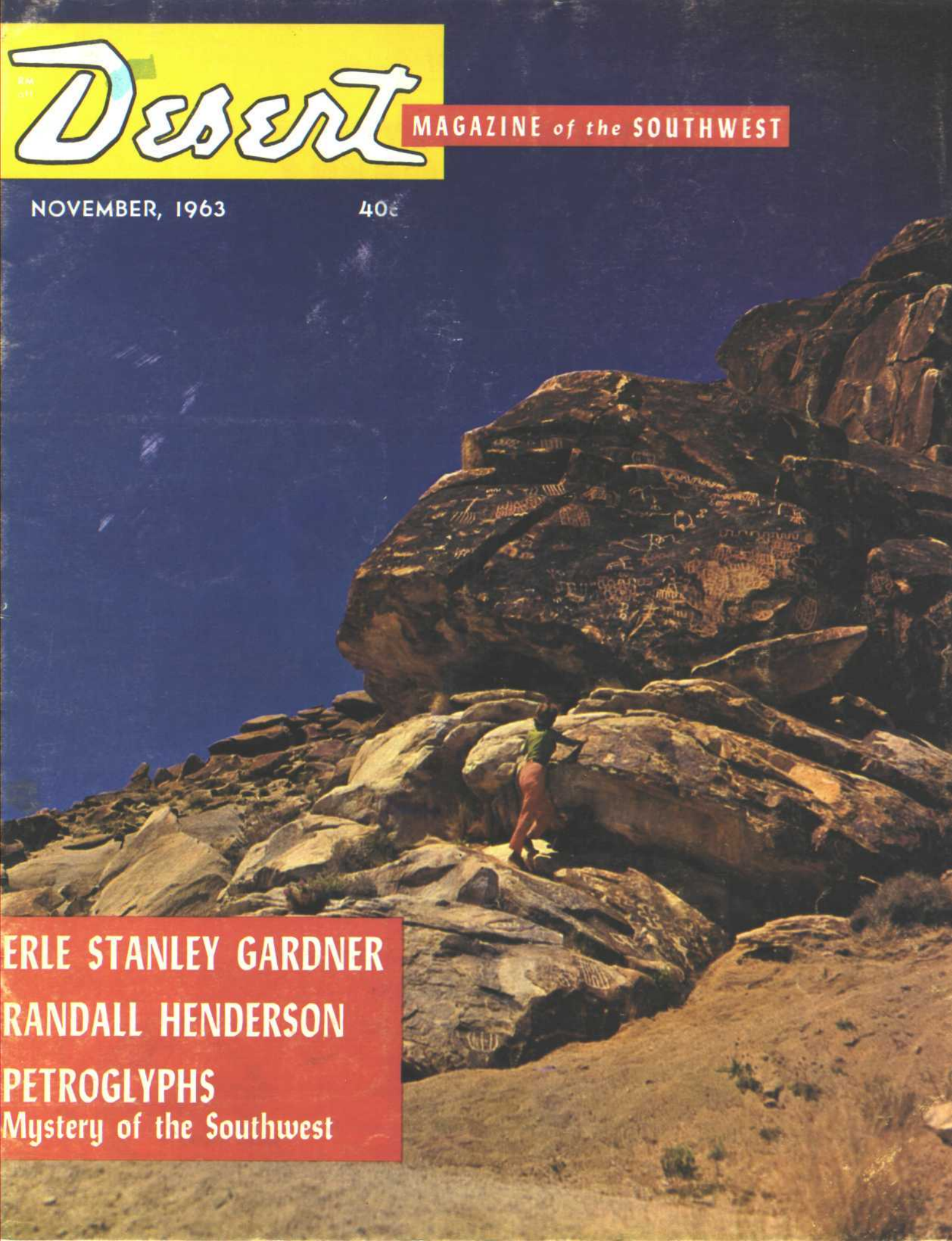


# Desert

MAGAZINE of the SOUTHWEST

NOVEMBER, 1963

40¢



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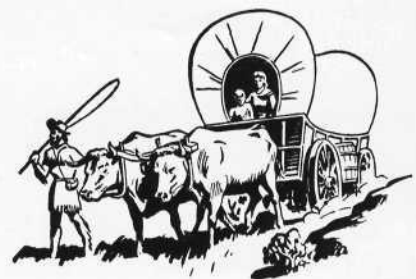
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**350** Thinkin' of you at Christmas—With Best Wishes for a Happy Holiday Season



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**353** "They presented unto Him gifts—"—May the Peace and Happiness of Christmas abide with you through all the Coming Year



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# Desert

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Number 11

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### PHOTO CONTEST RULES

1—Prints for monthly contests must be black and white, 5x7 or larger, printed on glossy paper.

2—Each photograph submitted should be fully labeled as to subject, time and place. Also technical data: camera, shutter speed, hour of day, etc.

3—PRINTS WILL BE RETURNED ONLY WHEN RETURN POSTAGE IS ENCLOSED.

4—All entries must be in the Desert Magazine office by the 20th of the contest month.

5—Contests are open to both amateur and professional photographers. Desert Magazine requires first publication rights only of prize winning pictures.



ERLE STANLEY GARDNER DEMONSTRATES TO JACK PEPPER, DESERT MAGAZINE PUBLISHER, THE NEW BUTTERFLY, SPECIALLY DESIGNED BY J. W. BLACK FOR USE BY THE FAMOUS AUTHOR ON BEACHES OF BAJA CALIFORNIA. THE FIRST OF TWO CHAPTERS OF MR. GARDNER'S NEW BOOK "THE DESERT IS YOURS" STARTS IN THIS EDITION OF DESERT MAGAZINE.

### THE SOUTHWEST IN NOVEMBER . . . . . By JACK PEPPER

**PHOTO CONTEST GATHERS MOMENTUM.** Although several entries have been received for the new DESERT MAGAZINE Photo Contest announced last month, there have not been enough to make a fair selection. The first winning photographs will, therefore, be printed in the December issue. Contest rules are printed in a box on this page. First prize is \$15, second \$8, and non-winning pictures accepted for later publication, \$3 each.

**SILVER DOLLAR SAGA.** Don't throw away those pants with the reinforced pockets! The Silver Dollar, long a trademark of the west, is coming back. Not minted since 1935, the government had previously decided to let them gradually run out of existence. Protests, booming Nevada slot machine trade and a sudden treasure hunt by coin collectors changed the plans. A new batch will be minted in 1964, probably with a new design.

**RIDE UP, WALK DOWN.** The new Palm Springs Tramway, a spectacular ride up the side of Mt. San Jacinto, reports a very successful first 10 days of operation. A total of 9,675 persons made the trip. Twenty-four of these bought one-way tickets, meaning they rode (probably up) the Tramway and then hiked down the unsurpassed scenic trails as described in the October issue of DESERT.

**DOUBLE BARREL ATTRACTION.** Imperial Valley offers a wide variety of attractions over the Veteran's Day Weekend, Nov. 9 through 11. The Salton Sea 500, featuring the world's fastest limited speed boats will

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be held and in Brawley there'll be an R.C.A. Rodeo and Parade. Famed rodeo rider Casey Tibbs is in charge.

### BI-PARTISAN BICYCLE SUPPORT.

Both former President Eisenhower and President Kennedy have advocated greater use of bicycles for cycles in operation today are more than were on the road in the Gay Nineties when the "bike" was at the height of its popularity, according to E. C. Sauter, tire salesmanager of Goodyear Tire and Rubber Co. Residents of Palm Desert, home of DESERT MAGAZINE, expect someday to see General Eisenhower and President Kennedy cycling along together. Eisenhower spends his winters here and President Kennedy made his second visit, staying in Bing Crosby's home, in September.

**NOVEMBER CALENDAR.** 1-3—Fiesta de la Cuadrilla, Balboa Park, San Diego. Gem and mineral Show, Imperial, Calif. 1-11—Arizona State Fair, Phoenix. 4-10—Imperial Valley Rodeo and Cattle Call, Brawley, Calif. 8-10—Death Valley Encampment, Death Valley. 8-11—Hemet Jeep Clubs Third Annual 4-Wheel Drive Junket. Write P.O. Box 841, Hemet, California for directions to campsite. 9-10—Salton Sea 500 Mile Boat Race, Salton City, Calif. 17—Annual Mother Goose Parade, El Cajon, Calif. 24-25—Inboard Boat Races, Parker, Arizona.

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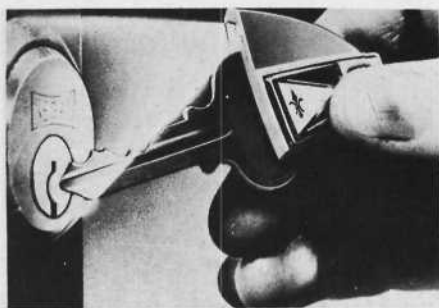
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By DAN LEE

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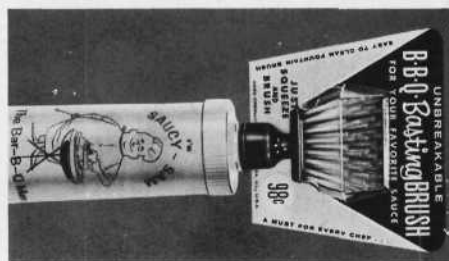
## New Clamp-On Boot Cleats—

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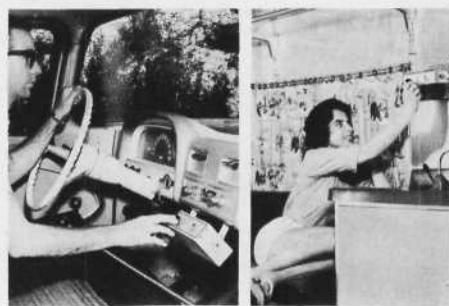
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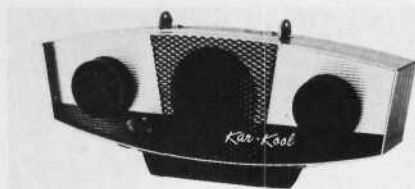
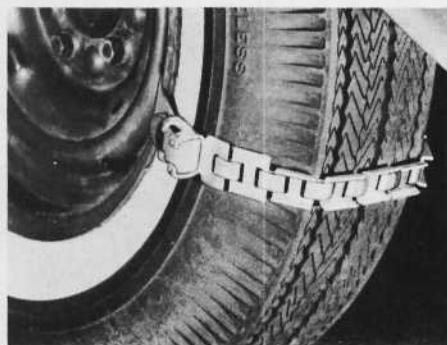
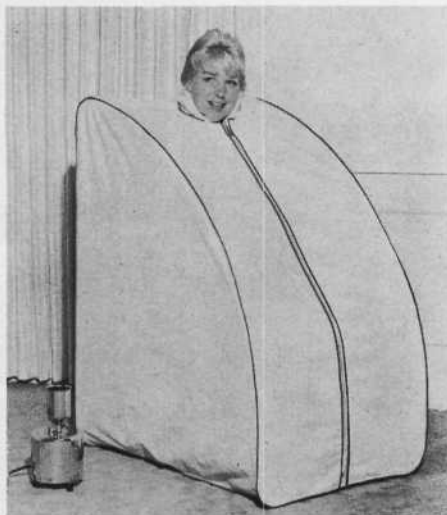


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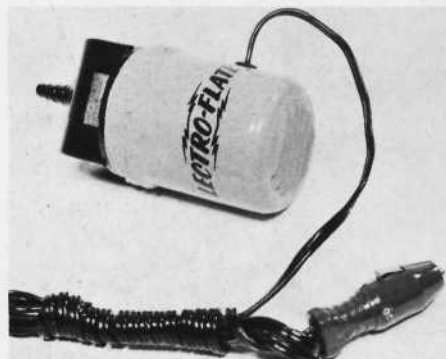
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- OCT. 23-NOV. 12—ART FORMS: Sculpture in metal by FRANCES RICH; wood carvings by MOGENS ABEL; ceramic figures by HILDRED REENTS; mosaics by JOYCE CLARK; silverwork by LYN CHEVLI.
- NOV. 13-DEC. 2—GERDA WITH and STERLING MOAK. "Contrasting expression, oils, and water colors, bright colors, by two Gallery favorites."
- DEC. 3-26—JOHN HILTON and BILL BENDER. "Well-known traditional desert oil painters."
- DEC. 27- JAN. 14—ROBERT RISHILL and DR. RAYMOND BROSE. "Two of the Bay Area's best artist-teacher combinations."
- JAN. 15-FEB 3—EARL CORDREY and BILL HAMPTON. "Flashing colors, dynamic design, Southwest subjects."
- FEB 4-25—NED JACOB and BILL SHARER. "Two of the best young artists from the Taos Art Colony."
- FEB. 26-MAR. 17—EMIL KOSA, JR., and SAM HYDE HARRIS. "Oils by two favorite Western artists."
- MAR. 18- APRIL 7—MILFORD ZORNES, REX BRANDT, and ART RILEY. "Three of the Southwest's best-known water colorists."

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Imported to this country about 1860 by a well-meaning though misguided admirer of birds (some say a transplanted Englishman nostalgic for the sights and sounds of his former home), the tiny immigrant spread rapidly throughout the East, consolidated his position, then marched westward to join in settling the rest of the United States.

Now he is found everywhere, even in the inhospitable deserts of the Southwest, as far from his original home in the green British Isles as one could imagine. It was here we saw him, demonstrating his incredible versatility in making a living in company with man, apparently as ferociously happy in a climate that would make an Apache shrivel as in a misty English village.

Our ringside seats were in a small restaurant in the oasis community of Dateland, a quiet retreat on the edge of a mile-square patch of date palms off Interstate Highway 8 between Yuma and Phoenix, Arizona. When we pulled into the parking space in front a sparrow flock took wing and fluttered a few feet away to watch warily until we disappeared inside. No sooner were we seated at a window table opposite our car, than they flew back and began a performance as puzzling as it was intriguing.

A number of the birds flew to the car bumper and began hopping past the metal grill bars, peering intently inside. Others stationed themselves underneath the front of the car, craning their necks upward as if listening to some strange music which compelled their attention. We watched for several minutes before it dawned on us that their odd antics were not the result of too much desert heat, but a systematic search of the part of the car most likely to furnish food—the radiator! Some sparrows were waiting for insects to fall off the radiator honeycomb while others on the bumper looked for insects inside the grill. Unconsciously, we had brought the sparrows their food.

While eating a lunch lengthened purposely to watch the performance, we waited with as much anticipation as the sparrows for the arrival of new cars. As each came, the same performance was repeated—the sudden flurry of wings to get out of the way, the wait until the coast was clear, then the flocking around the car hoods. Some cars had grill openings large enough for the bolder birds to dart inside to feed, but even they would hop out a moment later to be sure that no unseen danger had crept up on them. The less daring patrolled the street beneath the car.

The unfolding of this small drama passed unnoticed by our fellow diners who perhaps saw nothing strange about the flutterings of some small drab birds outside the windows, but to us they were an object lesson in survival by a courageous little creature, neither swift of wing, nor strong, but fitted with the most precious heritage of all—the will to survive!



# WHERE THE PAVEMENT ENDS

## Three lost mines by Panamint Russ

**I**F you have the time and nerve and wish to look for a lost gold ledge, I know a mountain that has three of them.

Let's start at the lowest spot in the United States, Death Valley, and work our way up to Manly Peak.

Drive to the foot of Jubilee Pass as it drops into Death Valley — that's where the pavement ends. Take the dirt road that goes down the west side of the Valley about four miles and you will hit a dirt road on your left, marked or posted, "Butte Valley — 20 miles," also a couple of warning signs reading, "This road not maintained — proceed at your own risk" or "No more services ahead."

But, turn your back on the Black Mountains and take the road anyway. The Black Mountains form the east slope of Death Valley, which is as barren as a tombstone in a cemetery. Volcanos leave nothing when they go wild. They are well named, these Black Mountains.

You should have had enough sense at the town you left 30 miles back, called Shoshone, to have acquired five gallons of water, ten gallons of gas, tire patching, a jack, pump, spare tire and food for an emergency. You could run into a sand storm, excessive heat, tail wind, blow-outs from hot tires, hit a rock or lose your oil. On this road, you're on your own.

Climb quickly out of Death Valley up on a long ridge. Here vegetation begins to occur and the air grows cooler. You have 30 miles to go from the floor of Death Valley to the foot of Manly Peak. Some of the dirt road is rocky, so proceed slowly.

After reaching the high bench, you drop into Warm Springs Canyon. It's neither wide nor narrow, just ordinary. Soon you will pass, on your left, one of the largest Talc Mines in the United States. Continue up the Canyon five or six miles to the head of Warm Springs Canyon and enter Butte Valley.

There is only the one road, so no fear of being sidetracked. Traveling southwest in Butte Valley, you soon pass the Striped Butte on your right. It's about 500-feet high and one-half mile long with no dirt nor vegetation — just layers of striped rock all colors. Beautiful!

Two miles south of Striped Butte lies Anvil Springs. You are now at 4500 feet and can see Death Valley below through Anvil Springs Canyon.

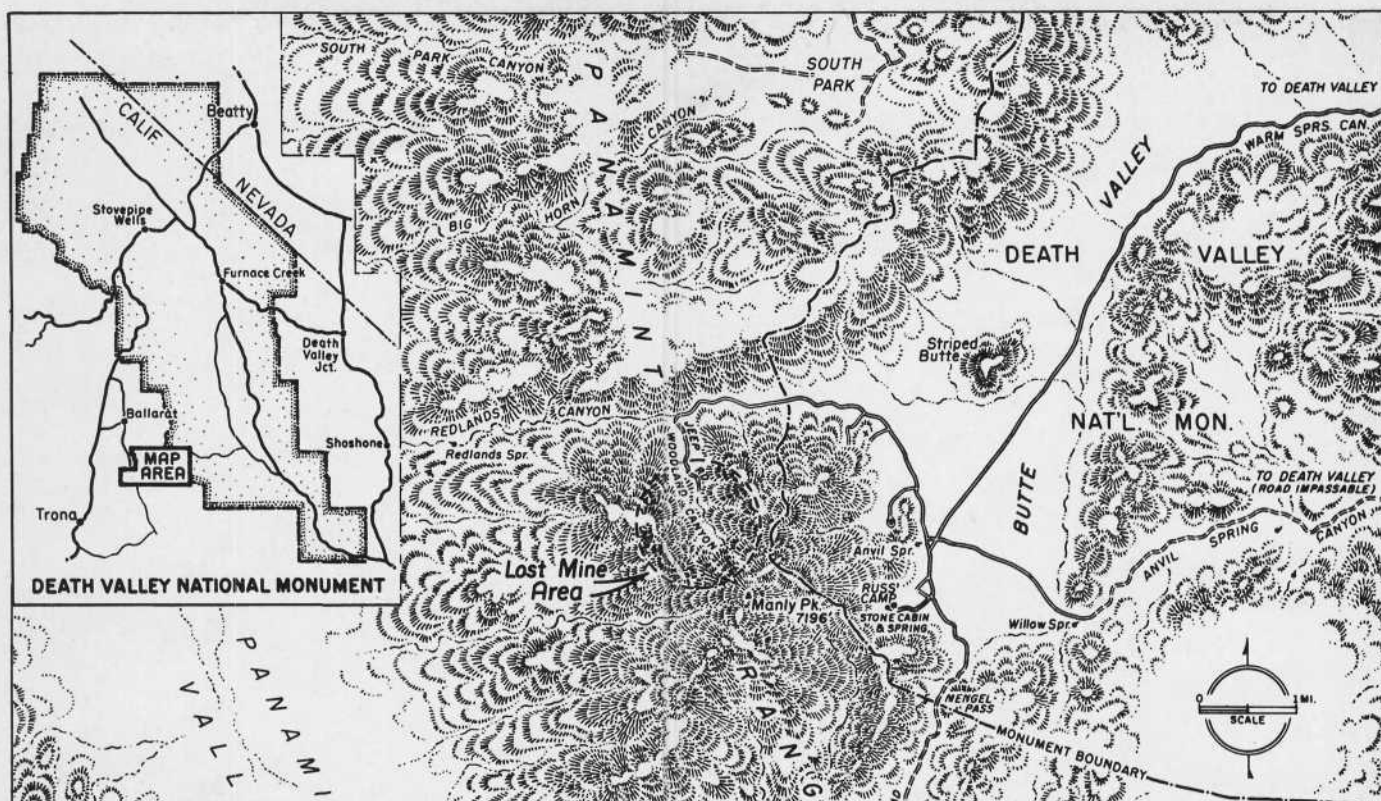
Anvil Springs must be fed from a fissure of Mount Whitney because every few miles from Mt. Whitney to Nevada a spring comes to the surface regardless of snow or rainfall. Even in dry years these springs never vary in their surface flow.

Rising above Anvil Springs is Manly Peak, the north side of which is 7158 feet and the top shaped like the letter "L."

So far, from the floor of Death Valley where the pavement ends, you have been in the Death Valley National Monument. Here mining is

**WARNING**  
NOT ADVISABLE TO  
TRAVEL THIS ROAD  
FOR WATER, GASOLINE  
OR OTHER SERVICES  
NEXT 20 MILES.  
**AVISO**  
NO ES PRUDENTE  
VIAJAR POR ESTE CAMINO  
NO HAY AGUA, GASOLINA  
NI OTRO SERVICIO  
POR 20 MILLAS

**NOTICE**  
THIS ROAD IS NOT  
MAINTAINED BEYOND  
THIS POINT.  
PROCEED AT YOUR  
OWN RISK.



allowed and all mining rights respected. But as you turn right at Anvil Springs and travel northwest toward Redland Canyon and proceed about three miles down the Canyon, you leave the National Monument boundary line. After another couple of miles you turn left at Wood Canyon and proceed to the foot of Manly Peak on the west side.

Here practically the whole area is open for location. This is the hot spot to look for lost veins of precious gold

Manly Peak is composed of a hornblende granite full of iron. Pinon pines begin at about 5000 feet and cover most of the top. A fragrance of sage, desert tea, and greasewood refreshes the air and makes it a pleasant place to prospect and relax.

Legends of lost mines are always interesting. Very few are ever found. Those who do find one keep it quiet for several reasons; taxes, snoopers and property claims.

There are three lost veins, or ledges, on the "L" shaped mountain peak — two lost by persons I can personally vouch for and one I was a part of and am still trying to find myself.

Manly Peak is rough, rocky terrain. There are cliffs with rattlesnakes, side-winders, scorpions, tarantulas, insects, and slippery round pebbles that lay on smooth rocks. A fall of any kind could happen here — it's steep, rocky and in some places

you need a rope. A careless moment might be fatal. So you chip a piece of rock from a vein, knowing it must be panned and assayed later as it's impossible to do it there on the side of the hill. Then later, when you get around to the panning, you suddenly find that you can't pinpoint the spot where you found it.

I know, because I was prospecting with an old Alaskan miner when this happened.

Prospectors, working as partners, usually keep a distance apart in order to cover a larger area. As the sun was sinking one evening and he was out of food and water, my partner chipped a piece from a vein that didn't look like much, as a coating of light brown mud concealed the quartz, but it was too heavy to ignore so in the dark he lugged it back to camp.

For three weeks it remained in his pack sack forgotten. When we finally got around to panning it, it turned out to be \$15,000 ore. My partner is dead now, but he almost went insane trying to locate that ledge.

The other two lost veins I did not personally participate in, but I know they are true and are not more than one or two miles from the one I am looking for on this same "L" shaped mountain.

About two years ago a miner from Colorado stopped at my camp. He had just returned from Alaska where he'd been on a field trip for a com-

pany, checking some placer ground. We had coffee, supper and he spent the night.

He said that he'd never have come here, but while in Alaska, at Dawson in a cafe, he met a miner who carried a piece of rich ore he'd found around the south end of the Panamint Range at Manly Peak. The man claimed to have found it while crossing over the north side of Manly Peak, but when he arrived at his destination a letter directing him to go to Alaska awaited, so he hadn't panned it until he got up there. At his suggestion, the Colorado man had come to look for it. This was during winter and bad weather interfered with his prospecting trips. When he left he said he'd be back in the summer.

Lost ledge number three:

Last February, in the middle of our worst weather, a couple of fellows came to my camp asking for information as to the nearest cabin available for rent. I advised them to come back after Easter, to no avail. They were grubstaked and wanted to get busy.

The fellow who grubstaked them had come up the back way of Manly from Panamint Valley, through Coyote Canyon, which is very steep and the roughest approach to the Peak. Although advised by his doctor not to go up over 4000 feet, he nevertheless went to the top — 7156 feet. While prospecting around he came

(continued on page 35)



# The PRIVATE WORLD of Driftwood Charlie

by BOB RICHARDS

Most people who come upon Driftwood Charlie Kasling and his Desert Garden that is located just outside the Death Valley National Monument on California Highway 190 some 15 miles west of Death Valley Junction like to regard themselves as his discoverer.

"You must meet this fascinating man who lives in a trailer out there on the desert surrounded by a fantastic collection of carvings and sculpture. He's done them himself and he's a natural born artist. We just happened to be driving by —" And son on and so on.

Although this is quite correct,

every year hundreds of people "discover" Charlie and spread the word about him. During the past few years more than ten thousand visitors have signed their names in Charlie's guest book.

Charlie has lived in that wash of his since 1959, and to those who wonder about the danger of cloudbursts Charlie tolerantly points out that if necessary he could move his trailer out of there mighty fast. "Besides," he adds, "the water won't hurt these rocks very much."

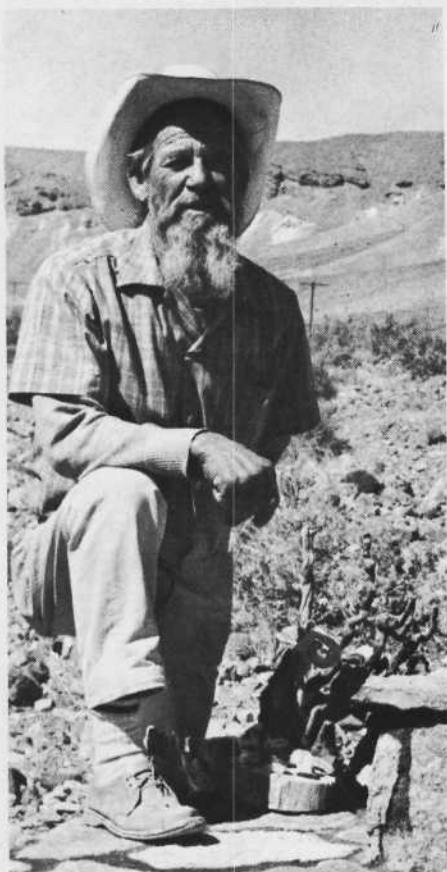
Those "rocks," i.e., sculptures, are a comparatively recent endeavor; Charlie began creating his figures

out of pumice, travertine, wood and cement only a few years ago. There's a natural, primitive, almost eerie quality to the works that awes everyone. As one recent female visitor put it, "I'd hate to come upon all of this on a bright moonlight night. It would scare me to death."

"Some of these things are sort of scary," Charlie agrees.

It must be emphasized that Driftwood Charlie is not a character in the commonly accepted sense of the term. He is a courteous, well travelled and well spoken man, and here it might be hazardous that the misspellings that add a touch of quaint-





DRIFTWOOD CHARLIE, THE ARTIST, POSES BESIDE HIS MONUMENTAL GALLERY DESTINED TO SEND FUTURE ARCHEOLOGISTS INTO A SPIN!



ness to the many signs and placards in the Desert Garden are just a wee bit contrived.

The Garden covers about an acre, and it is threaded by a veritable maze of rock bordered paths with Charlie's art works meeting one at every turn. Some of the pieces are laboriously executed, others are quick and ingenious alterations of oddly shaped hunks of stone or wood or pumice with a few licks of the chisel emphasizing their resemblance to animals, humans or monsters.

Most writers who heretofore have told of Charlie and his works are overly impressed by the fact that he is an ex-sailor; he spent 25 years in the U.S. Navy, saw considerable action during World War II, and retired with the rating of Chief Bos'n's Mate. But really there's nothing unusual about a seafaring man choosing the desert as a place to live. As Charlie himself points out, both the desert and the ocean are a lot alike, grand and far reaching, sometimes benign and sometimes merciless.

A native of Huntington, Arkansas, Charlie acquired his nickname from his first post-war hobby of collecting unusual pieces of driftwood that he found along various seacoasts and lake shores. He first saw Death Valley in 1950 and except for six summers spent as caretaker of Mariposa Grove in Yosemite National Park has been in that area ever since.

Any archeologist or anthropologist who studies Driftwood Charlie's works immediately detects many ancient influences, for instance, a Cretan style statue recalls one of man's earliest civilizations and a decorated stump reminds one of the tiny model villages so distinctive of Japanese craftsmanship.

His sun disc was common to many early civilizations and the beast beside it recalls the long gone eons when men propitiated animals by contriving images of them.

When questioned about the motifs, Charlie merely shrugs and says, "I don't know where I get the ideas. Maybe they come from pictures I once saw, maybe I'm reminded of things I came across in my travels."

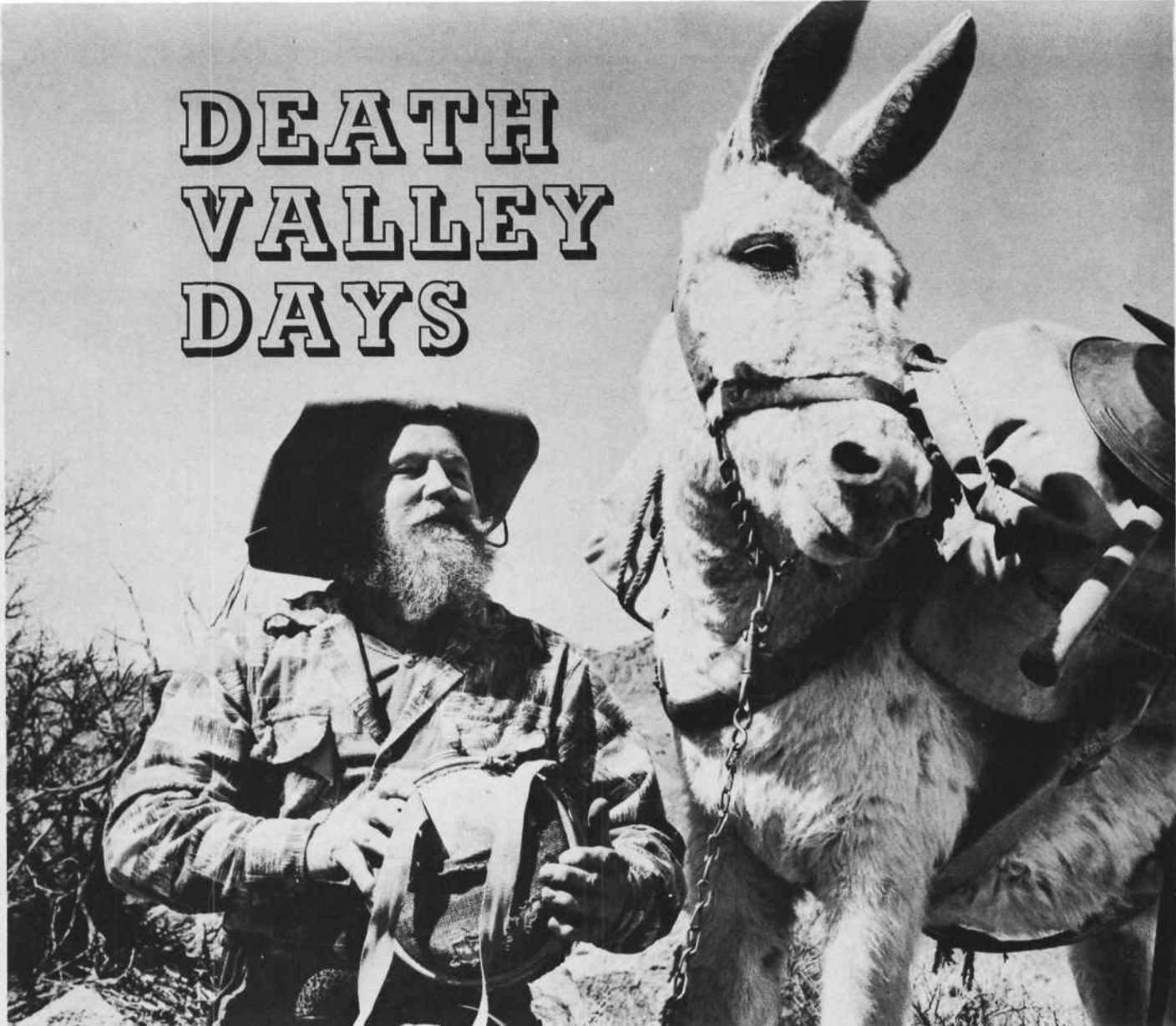
Whatever the inspirations, it remains that Charlie's garden has a feeling of timelessness and universality about it.

And when will he consider the Desert Garden finished?

"I've enough work lined up to last me two hundred years," says Driftwood Charlie Kasling.



# DEATH VALLEY DAYS



**O**BSERVING the 114th anniversary of one of the most heroic episodes in California history, many thousands of motorists will be trekking into Death Valley in November to participate in a 4-day program of entertainment and instruction such as could be staged only in the desert Southwest.

This is the 15th annual Encampment sponsored by the Death Valley '49ers, a non-profit corporation formed in 1949 to perpetuate the tradition of courage and loyalty of the members of a wagon-train of gold-seekers who, enroute to the California gold fields in 1849, wandered into the desolate California desert where all

but two of the party survived after weeks of thirst and starvation.

Last year 18,000 visitors attended the annual Encampment. Since overnight accommodations in Death Valley are limited, a majority of the motorists brought house trailers, or equipment for camping in the campgrounds provided by the National Park Service.

The program this year, to be staged November 7-8-9-10, with Hugh C. Tolford, a Los Angeles advertising executive as chairman, is to follow the general pattern of previous years. On Thursday, November 7, a dedication program is to be held at Crowley point on the highway west of the

Death Valley National Monument, where residents of Inyo county have arranged for a bronze plaque to be placed on a cairn honoring the memory of the beloved padre of the desert.

Friday morning the first of the three visitors' breakfasts is to be served on the Furnace Creek Ranch gold course where the rugged Panamint mountains provide a majestic backdrop for a pretty oasis of green fairways and date palm gardens. The Friday breakfast honors southwestern authors and writers, with Ed. Ainsworth of the Los Angeles Times as master of ceremonies.

The Saturday morning breakfast,

BY RANDALL HENDERSON

in recognition of the photographers, both amateur and professional, will be chairmanned by Floyd Evans of Pasadena, with an informal program of instruction for those who seek desert subjects for their photographic art. Sunday morning the well known desert artists John Hilton, Emil Morhardt and Bill Bender are to preside at a breakfast honoring the artists of the Southwest.

Each day, following the breakfast program, visitors are invited to join a motor caravan for a conducted tour of the colorful topography of Death Valley. The conductor on these tours is Dr. Tom Clements of the University of Southern California, author of the book *Geological Story of Death Valley*. With loud speakers mounted on top of his guide car, Dr. Clements lectures informally on the interesting geological features of the Death Valley landscape. One of the tours takes the visitors to Ubehebe Crater and Scotty's Castle. Other tours include the great below-sea-level basin—to the highly eroded Zabriskie Point, to Badwater, the Devil's Golf Course, Artist's Drive and many other spectacular landmarks of the region.

Campfire programs are to be held Thursday evening at Stove Pipe Wells and on Friday evening at the Texas Springs public campground near Furnace Creek Ranch where there will be community singing, other musical entertainment and speakers to reminisce on the early days in Death Valley when jackass prospectors roamed over this arid terrain in quest of precious minerals.

Saturday evening there is to be a general assembly near the Park Service Visitors' Center where a huge screen will be erected for the showing of desert photography in color. Supplementing this visual program will be a concert by the North American Male Chorus.

Sunday morning a Sunrise Service for those of the Protestant faith is to be held in Desolation Canyon while padres of the Catholic church will hold early morning mass at the Visitors' Center.

The comedy event of the 4-day program, and always the most popular feature of the Encampment, is to be the Burro Flapjack Sweepstakes Saturday afternoon at Stove Pipe Wells. For this event old-time prospectors are recruited to participate in a burro race, the final scene of which is the kindling of a wood fire, the making of a batch of flapjacks,

and then persuading the burros to eat them.

Each evening following the other festivities there is to be outdoor dancing at Furnace Creek Ranch, with music for both the old-time and modern dance steps.

For relaxation in the busy program, visitors are invited to enjoy special exhibits on display at Furnace Creek Ranch and the Visitors' Center. These include an art show in which many of the leading oil and water-color artists of the Southwest have their work on display, an exhibit of ancient firearms of the Wells Fargo stage coach days, a gem and mineral display, and a collection of Indian artifacts from the prehistoric period in Death Valley.

In the early 1950s, members of the Death Valley '49ers envisioned a museum where visitors could become acquainted not only with the geological history of this arid and mysterious region, but also with the plant and animal life which has become adapted to this land of little rainfall. Financed jointly by the State of California and the National Park Service, this dream of the '49ers became a reality two years ago when the new museum was dedicated, along with a Visitors' Center which includes an auditorium where illustrated ranger lectures are presented at intervals during the Encampment.

Since many of the services to which urban-living Americans are accustomed are lacking in Death Valley, the '49ers have arranged for a first aid station during the Encampment period, with Dr. S. R. Broadbent, a director of the organization, in charge. The Automobile Club of Southern California provides a mobile unit for emergency car service on the roads during the Encampment.

Dining service is available at Furnace Creek Inn and Ranch and at Stove Pipe Wells hotel, but the facilities were not designed for a throng of 18,000 customers for a 4-day period, and those who plan to attend the Encampment should take this factor into account in preparing for a three or four day sojourn in Death Valley. One of the suggested items is camp stools for use at the campfire assemblies and the Saturday night concert and photography program. Encampment reservations at Furnace Creek, Stove Pipe and the Castle generally are booked months in advance.

Superintendent John Aubuchon of

the Death Valley National Monument and an enlarged staff of rangers will be on duty for any service they may render, and officers from the sheriff's staff in Inyo, Kern and San Bernardino counties, and from the state motor patrol, will be on duty during the Encampment.

One of the unique features of the Death Valley Encampment is the complete absence of vendors of the carnival variety—no hot dog or cold drink stands, nor hawkers of souvenirs along the roadsides. The Fred Harvey Company operates Furnace Creek Inn and Ranch with a small grocery and newsstand at the Ranch. Handicrafts and books are available at Stove Pipe Wells hotel, and there is a small souvenir shop as Scotty's Castle.

Under the custodianship of the National Park Service, the colorful and fantastic formations of this arid region have been preserved as the forces of evolution created them, with only enough surface roads to enable the visitor to enjoy and study them. The Park Service rangers take pride in their outdoor housekeeping, and the roads are litter-free with little evidence of vandalism.

There are no admission charges either to the Monument or to the various entertainment events. The funds necessary to stage the Encampment come from the \$2.00 dues which each visitor has the privilege of paying for membership in the '49er organization, from modest appropriations from supervisors in the participating counties, and from generous contributions by a few individuals and business concerns.

The Death Valley '49ers is a volunteer organization, composed of civic-minded men and women from all over Southern California. Directors of the organization give their time and skills, pay their own travel expenses and carry on the Encampment project year after year as a public service which pays its own reward in personal satisfaction.

The creed of the '49ers, as one of the directors express it: "While we regard the staging of this annual Encampment as a worthy public service, we also recognize and are dedicated to continued loyalty to the greater goal of preserving the wild beauty and charm of the Death Valley National Monument as God created it, as a precious and unexploited heritage for future generations of Americans."





ERLE STANLEY GARDNER TAKES HIS TURN AS CAMP COOK ON A DESERT EXPLORATORY TRIP WITH JOE TEMPLETON

# THE DESERT IS YOURS

by

*Erle Stanley Gardner*

*Prior to the publication of THE DESERT IS YOURS, scheduled for a pre-Christmas release, author Erle Stanley Gardner and publishers William Morrow and Company, Inc. have granted Desert Magazine exclusive permission to reprint Chapter 1 and excerpts from Chapter 5, to follow in December.*

FROM time immemorial the desert has been cast in the role of a sinister adversary.

Brooding in parched silence, the desert has been pictured as a furnace trap which lures its victims to their deaths. We hear stories of stranded motorists who, with sun-cracked skins and blackened tongues, stagger feebly to a highway and are rescued, or else fall in heat-induced delirium and leave their bleached bones for subsequent travelers to find.

There is an opposite side to this picture of the desert which I found

when I first explored it years ago. In those days I would travel in my "camp wagon" out to some of its wildest parts. This second side of the desert story is one about which we hear too little—the health-giving side.

When I first knew the desert and came to love it, there were few roads that could be traversed with any degree of safety. Even the main roads were unsurfaced. Between Las Vegas and Barstow the road was a wash-board nightmare. Between Yuma and El Centro the road was a veritable gamble with death. No matter what improvements were attempted on

this stretch of roadway, the drifting sand would cover it. Then someone devised the idea of a plank road which would have no foundation at all, but would stretch like a winding ribbon, simply a line of rough boards tied together with metal strips. When the sand covered this road, workmen pulled the road on top of the sand. Then when the sand covered it again, the board road was once more raised above the sand.

During sandstorms the road was impassable. After the sandstorm it wound and twisted its sinuous way, first tilted dangerously to one side,



CONSTANTLY DEVISING AND TESTING NEW EQUIPMENT FOR BACK-COUNTRY EXPLORING, GARDNER ENCOURAGED DEVELOPMENT OF THE TRAIL SCOOTER.

then to the other, like a tortured snake.

It was not only a single-track road but its width was only a few inches more than the tread of the car. At long intervals there were turn-outs.

This road was very expensive to construct and maintain. It was a jolting and hazardous experience to drive over it, but the desert dweller who had to use it, and who had been familiar with the old sand-covered road, considered it the last word in "conquering the desert."

Even in those days I found that the health-giving side of the desert, which was little publicized, was of great significance.

The majority of the people who dwelt there then told stories with a similar pattern. An individual who had been suffering with heart trouble, lung trouble, or some other disease that medical science had pronounced hopeless, had been given up to die by the doctors.

He had sought the solitude of the desert as a place where he could spend his last days as inexpensively

as possible and without being a burden to friends and relatives.

Slowly but surely the gentle fingers of the desert had sought out the lesions and healed them. The tranquility of the desert silence, the freedom from tension, the pure, life-giving air accomplished wonders, and these unfortunate victims of civilization came to know the beneficent side of the desert, the caressing care of Mother Nature. They continued to live on and on.

To be sure the desert is cruel. It has to be. The plant-studded surface where each individual growth seems to be cottony-soft in the sunlight is actually an optical illusion. Each plant is armed with myriad thorns, each thorn a needle-sharp bayonet. Sunlight glistens from these thorns to give an effect of beauty—but don't dare brush even lightly against one of these innocent-appearing plants.

Those thorns are not only needle-sharp but they have microscopic barbs which make it very painful when one tries to extract them.

Extractions take so much force the cactus spine may break off, leaving a good-sized thorn in the wound, and because of these barbs it then becomes difficult for the body to eject the broken point by the usual process of having it fester out. Instead, after days of painful sore, the thorn may become tolerated by the body, probably because the irritant coating (a type of natural desert creosote) will have dissolved. Then the thorn starts working its way deeper and deeper, the point will change direction because of muscular activity and then the person may find, to his surprise, a sharp, needle-pointed, almost transparent object emerging from his body many inches from the point of entry, long after the thorn entered the body.

In the span of a single lifetime I have seen great changes come to the desert; the Diesel engine, the caterpillar, the growth of transcontinental automobile traffic, the development of four-wheel-drive automobiles, the so-called dune buggies, the air-cooled two-wheel power scooters, the airplane, and above all, the development of electric power and the construction of air-conditioned houses, have all contributed to changing the face of the desert.

The "civilization" which my friend the Chinese philosopher insists I must refer to only as "urbanization" marches relentlessly on. The desert can stop it in places, but the desert is continually retreating before it. During World War II General Patton wanted a place to train his tank troops where they could become accustomed to sand and terrific heat and learn to fight in an environment that would make the African desert seem familiar terrain to them when they arrived there with their tanks.

Artillery wanted a place to practice reasonably near centers of habitation, yet where they had virtually unlimited space for hurtling their death-dealing implements of warfare.

So the desert became a military training center, a dumping ground for artillery shells and air bombs.

Air conditioning revolutionized desert living in settlements. The little village of Las Vegas became a huge sprawling city. Palm Springs started a gradual growth which suddenly mushroomed with the force of an explosion.

It became fashionable to spend weekends in the desert. Los Angeles, growing so that it was bursting its seams, had to have some nearby resort where people could get away



from it all. Palm Springs was the answer.

From the viewpoint of the city dweller, the desert began to come into its own, but at the same time it began to melt away before the encroachments and "improvements" of urbanization and population pressures.

But the mystery of the desert and, in places, the danger of the desert remain unchanged. The desert can be spanned but it can't be conquered. It will co-operate with man in a health-giving program but it will never yield as the result of ruthless conquest.

Behind its facade of monotony, the desert is ever changing.

The line of sand dunes always look the same, yet these sand dunes are marching and changing just like a line of surf at the seashore.

The rate of change in the sand dunes is, of course, slower but it is just as relentless.

During certain seasons of the year the desert is windy, and when the wind blows hard it carries particles of sand along with it. When some-

thing happens to slow the velocity of the wind, those sand particles are deposited.

Once a sand hill begins to form it slows the wind down so that more and more sand is deposited. The process is cumulative.

There are other changes, too.

Where the wind moves with great velocity, the sand particles carried on the wind are capable of cutting into solid granite boulders forming caves, pits and cracks.

For that reason the granite country in the desert is filled with wind-worn rock of odd shapes.

Sometimes one finds old tent stakes which have been left in the desert—the bottom part, which has been protected by the dry soil, well preserved, the upper portions checkered by sunlight, worn by blowing sand.

Behind the solitude of vast open spaces is a certain eloquence.

At night when the winds spring out of nowhere, the sand begins to drift and gradually makes the sound of a whisper, a peculiar, rustling whisper as it hits against the side of cactus, Joshua trees, and prickly pear.

When the branches of the grease-wood whip back and forth on the sand, they make a gentle, sibilant whisper.

Finally comes the most subtle whisper of all, the whisper of sand rustling against sand as it is borne on the wings of the night winds which will suddenly come up, blow for a while, then as suddenly die down.

Many times, lying in my sleeping bag and just dozing off, I have felt those sand whispers made words, sometimes sentences. The sentences were soft and soothing and I would drift off to sleep with them in my ears. Then I would realize the sounds had words and I would snap wide awake trying to remember what had been said. I would have the feeling that the whispering sands had given me some message that was important, but which I couldn't remember during my waking state any more than I could recall some vague dream.

Things that are left in the desert for any period of time show the mark of the desert.

Glass that lies in the shade of a bush will be etched by moving sands until it has an opaque finish. Left in

OLD RAILROAD NEAR RISOR PROVIDED MODERN TRANSPORTATION WHEN GARDNER FIRST STARTED EXPLORING THE DESERT.



the sun, it will frequently take on a purplish hue and sometimes becomes a deep lavender.

This change in color depends to a large extent on the chemical composition of the glass, on the length of time that it has been exposed to the sunlight, and various other factors.

At rare intervals, the desert traveler may come upon a pile of discarded articles including a bottle that has not been broken. These lavender bottles are even greater treasures for the collector than the odd piece of glass.

The present generation knows little about the real mysteries of the desert: the stories of the lost mines, or the extent of the mineral wealth lying undiscovered in the region.

Anyone who has traveled fairly extensively in the desert can be certain that he has heedlessly passed over rich mineral deposits which would make him a wealthy man if his eyes could see only a short distance beneath the surface.

Now and then someone discovers a rich mine, but for the most part the easy-to-find discoveries have been located and exploited. The mineral that remains is, in most instances, beneath a surface that gives little clue to the location.

John Nummel, veteran prospector, tough as rawhide and wise in the ways of the desert, sat down in the shade of a paloverde tree to rest and take a few swallows of water from his canteen. His back was propped against a ledge of rock so ordinary that one would hardly give it a second glance. Yet from sheer force of habit the old prospector took his hammer and knocked off a piece of the weathered rock.

To his surprise, he found underneath the richest gold quartz he had ever seen.

He had no tools with which to develop a claim at the moment, and no provisions. Rather than stake out a claim that might be "jumped" during his absence, Nummel decided that since the gold had lain undiscovered for millions of years, a week or two more wouldn't make any difference. He carefully covered up his find and went down to take a job at the La Fortuna Mine below Yuma in order to get enough money to develop his claim.

He got the job, saved some money, tried to retrace his steps, and was never able to find the gold ledge despite years spent in fruitless search.

The desert is full of "lost" mines and there is a good reason why this is so.

There may be few landmarks in a given section of the desert. The country has a monotonous similarity of appearance yet is, paradoxically, subject to change. Cloudbursts in the hot summer months, winds that sweep up sandstorms, and the ever-drifting sand dunes, make the surface of the desert a place of shifting contours.

Somewhere up in the sand hills near Kelso, a teamster, driving a wagon laden with barrels of whiskey to satisfy the thirst of a mining community, found that one of the wheels on the wagon was giving way.



THERE ARE FEW PARTS OF THE DESERT THAT GARDNER HASN'T EXPLORED BY FOOT, HELICOPTER, HORSEBACK, BURRO, CAMPER, PLANE, SCOOTER OR 4-WHEELER.

He drove the wagon far enough off the road where it would not present too great a temptation to some prospector who might stumble on it, took off the wheel, unharnessed the horses, lashed the wheel to the back of one of the horses and eventually reached town where he could secure the services of a blacksmith.

While the wheel was being repaired, a terrific windstorm came up and when the teamster rode his horses back to the place where he had left the wagon, he was unable to find it. The drifting sand had moved in,

the wagon was buried, and to this day has never been uncovered.

The true stories of the desert, fully vouched for, are almost incredible.

Within the last few days, while on a trip into the desert, I visited a man who was searching for a "lost" mine on a twenty-acre piece of property which he himself owned.

A tourist prowling around the place (and it is on a surfaced highway, one of the main arteries of the desert) broke off some rock from a ledge. The rock didn't look valuable but was unusually heavy. So the tourist took it along with him and eventually had it assayed. The rock ran something over twelve hundred dollars to the ton.

The man hurried back, tried to buy the twenty acres. Failing in that, because his eagerness aroused the owner's suspicions, he told the owner his story and suggested they open up the mine under an equitable financial relationship.

Then the tourist took the owner out to show him the ledge of gold-bearing rock. He couldn't find it.

This is only a twenty-acre plot. The man had carefully taken bearings from landmarks. He and the owner have repeatedly searched the property but so far they have been unable to find the place from which the tourist broke the rich ore. There are ledges all over the place. One of them is fabulously rich.

This is the story of the desert.

Today it is possible to get four-wheel-drive automobiles which can prowl into many isolated parts of it. The so-called dune buggies are made with large, low-pressure airplane tires which send the automobile fairly floating over the loose sand. The Pak-Jaks, the Burritos, the Tote Gotes, the Hondas, and dozen of other "scooters" furnish a means of transportation that will take the explorer far out into its trackless reaches.

It is easy if everything goes right. If anything goes wrong, the desert can still be the implacable, cruel enemy which took the lives of so many early pioneers and prospectors.

But for the most part things don't go wrong.

Yet even today, with all the new types of transportation available, only a comparatively few people realize the wonderful possibilities of the desert.

The desert is there. It is available. It furnishes excitement, health and recreation.

And the desert is yours.

///



# NEW DESERT BOOKS

*THE DESERT IS YOURS*, by Erle Stanley Gardner.

Mr. Gardner began exploring the Southwest deserts in a self-contrived "camper" in the days when roads were planked instead of paved.

Today, while some long-time desert dwellers complain that the desert is ruined with 4-wheelers, trail bikes, dune-buggies, and now motorized "butterflies," Gardner wastes no time looking back. As a change of pace from his prolific turnout of Perry Mason TV scripts and mystery book production, he launches his fleet of modern vehicles and chases down new clues to lost mines, facts behind old legends, minerals, or just spends a night under the stars. Trail bikes, 4-wheel drive vehicles, helicopters and planes, he's found, open areas once too remote even for prospectors of the old school.

No matter how you've traveled the desert, by burro or golf cart, if you long for bright sun and black shadow, desert land where your soul can stretch, and air so invigorating that it sends middle-aged adventurers forth on motor scooters, you'll find that a lot of mysterious empty space still awaits those who read *THE DESERT IS YOURS*.

Illustrated with photos by the author, and published by Wm. Morrow and Co., Inc. Price \$7.50. Hardcover.

*CRUISING THE SEA OF CORTEZ* by Spencer Murray.

Two men aboard a 25-foot cruiser find adventure in an expedition to "prove the infinite square miles of the virtually empty Gulf of California beckons invitingly to the thousands of small boat skippers."

Although others may have explored

the west coast of Baja by boat before, the author has compiled a factual and first-hand report on facilities, conditions, ports and other problems facing skippers who have not been able to gather this information previously.

The free lance writer blends the factual information into a fascinating adventure story and gives a personal insight into the people and customs of Baja California.

Photographs by Ralph Poole, the second member of the two-man crew, are outstanding in catching tense moments of the trip, the marine life and the Mexican people as only can be done by a professional photographer.

Whether you actually plan to make a trip down the Gulf, or just want some armchair sea adventure, *CRUISING THE SEA OF CORTEZ* is definitely good reading. Published by Desert-Southwest, Inc., Palm Desert, Calif. Price \$6.75. Hardcover.

*LAS POSADAS, A Christmas Story* by De Grazia and Fraser.

Nick De Grazia has illustrated this, his first book, in the same gay, vibrant style made famous by his artist father, Ted De Grazia, while Arizona State College librarian James Fraser has composed a text as delightfully simple and colorful as the art.

Although it is a book for children, adults will enjoy this authentically recounted Christmas tale about Las Posadas in the Mexican village of Santa Marta. This is more than just a "sweet" book. When you read it you'll smile.

Published by the Northland Press in Flagstaff, Arizona, *LAS POSADAS* is a hardcover book printed on heavy paper with excellent color reproduction. Price \$2.75.

(continued on page 33)

## DESERT CHRISTMAS CARDS

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## SELECTED SOUTHWEST BOOKS AUTUMN '63

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Book Shop

• **OLD TIME CATTLEMEN AND OTHER PIONEERS OF THE ANZA-BORREGO AREA** by Lester Reed. A personal recollection by the author, himself a working cowman today, of the the pioneer cattle ranches and cowboys in and around the Borrego, Anza, Caahuilla, Aguanga and Hemet areas. The book has a full report from a family diary of a cattle drive from Texas to the Anza area in 1864. There are many historic photographs. There is a chapter on early-day Indian culture in the Borrego Valley. Short biographical sketches of such pioneers as the Clark Brothers, Sal Biles, the Reeds, John McCain, the Tripp Brothers, Carlos Moreno, Pat Casero, "Doc" Beaty, and Howard Bailey. An excellent documentary source for history of the region. Published October, 1963. Spiral bound. Price \$3.50.

• **CRUISING THE SEA OF CORTEZ** by Spencer Murray. A fully-documented report of a wandering power-cruiser trip down the Gulf coast of Lower California and across the Gulf from Loerto to Topolobampo. Photographer Ralph Poole returned with excellent pictures of the ports, the bays, the rocky headlands, the deserted beaches, the handful of docks, and towns that line the Sea of Cortez. There are 76 photos, some full page, in the 240 page book. Charts, conversion tables, three maps, and even a useful page of nautical words in Spanish. The book is handsomely bound in a four-color dust-jacket. Hardcover. \$6.75.

• **COACHELLA VALLEY GUIDE-BOOK.** The latest guide to the Coachella Valley, with a center-spread map of the valley and the surrounding points of interest, including the site of the Palm Springs Aerial Tramway, Twentynine Palms, the Salton Sea, and golf courses of the area. Thirteen pages of four-color photos. Riding and hiking trips. Printed on 80-pound coated stock. Excellent souvenir for those interested in the fabulous Coachella Valley. 40 points of interest described. \$1.50.

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# Sedona

brushed with

# FIRE

WHEN ancient man stole fire from the gods he must have turned it loose at Sedona. No other tale can quite explain why earth dissolved in flaming glory at this one spot.

Not so, cry the geologist. It is the rocks . . . the red, red rocks. The Supai Sandstone and the Redwall Limestone derived their colors from an iron stain . . . long ago. The one leached down into the other making burgundy and tangerine.

Just look at them. Drive to the top of Schnebly Hill and gaze unhampered at a sunset of rocks. Climb into them. Walk through a wind-blown tunnel in the tan-white "belt" that rings the Merry-Go-Round Rock on top. Drive to the Ruins of Red Rocks over on the Vedre River where ancient man built dwellings in the caves.

But do not miss the trees. It is these, claim others in-the-know, that makes Sedona red. The maples, oaks and sycamores in autumn ruby, wine and scarlet. The cedars and Arizona cypresses contrasting green on blood-red cliffs. And don't forget the apple trees. Sedona thrives in a fertile land of red and luscious fruit.

Or could it be the people? The men with palettes and tubes of liquid red . . . Dr. Harry Wood and his summer artists . . . Max Ernst, surrealist . . . capturing crimson on canvas . . . Charles and Otelie Loloma, Hopi Indians, creating with clay from the earth itself.

And men who paint with words have made Sedona red: " . . . the gold-red ramparts against the sky, the crannied cliffs, the crags of eagles, the lofty, distant blank walls, where the winds of gods had written their wars—"Zane Grey depicted in the *Call of the Canyon*.

Men with cameras are flame-makers too. The tourist with his kodachrome . . . the Hollywood technician, swiveling his lens to find a technicolor spectacular at every turn of the tripod. "Riders of the Purple Sage," "Flaming Arrow," "Copper Canyon," "Hellfire," "Coyboy and the Red Head" and "Strawberry Roan" are but a few filmed in part or whole at Sedona.

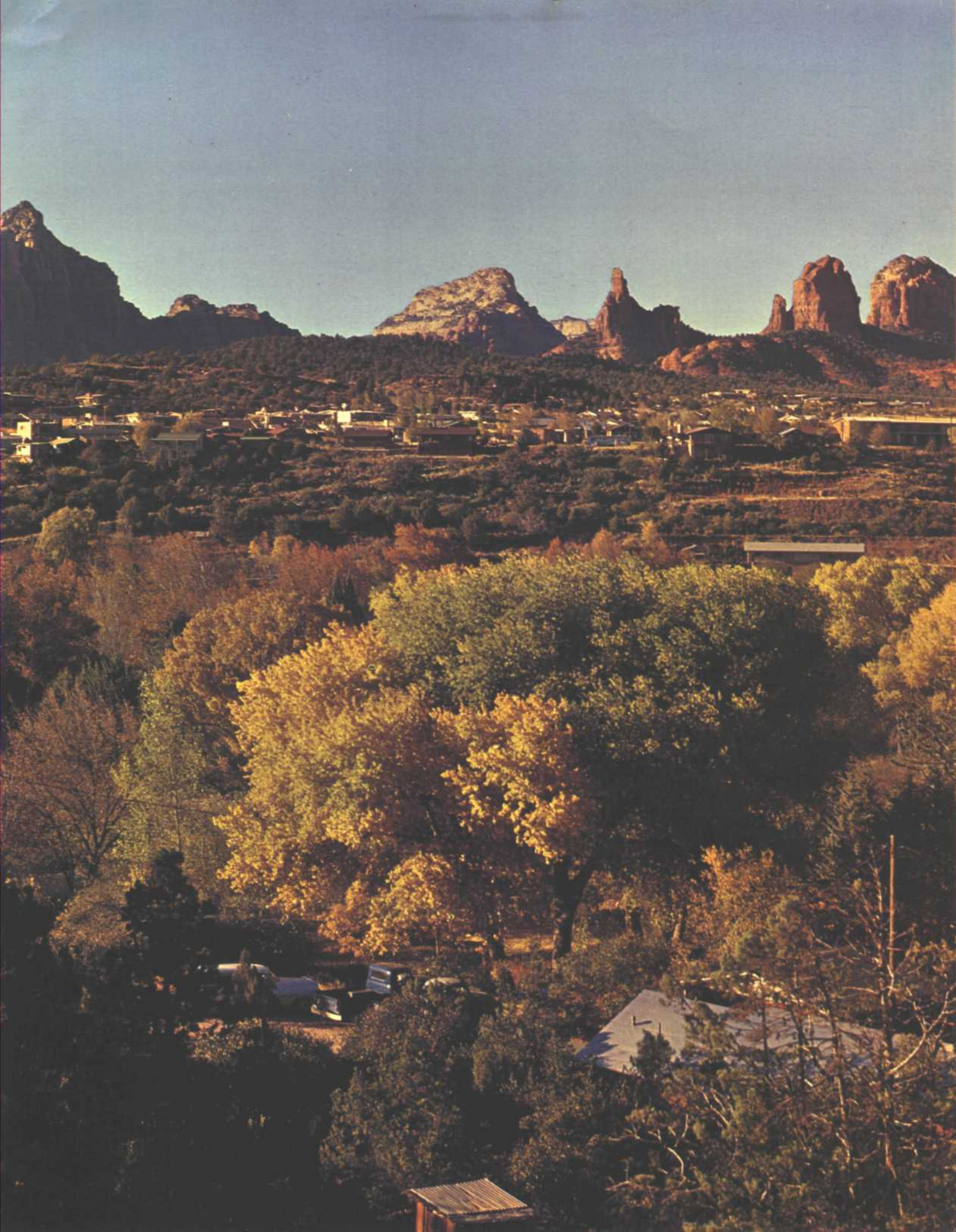
Nor should the early settlers be overlooked. The Schneblys who exposed the ruddy soil with their plows . . . Sedona Schnebly herself, for whom the town was named . . . their red adobe bricks and red block walls.

And then in autumn come the Red-coats . . . legions of hunters tramping Barney Pasture high on mesas above Sedona, after the blood of the black-tailed deer.

Finally, there's the sun. Its dawning and demise begin and end the carmine pageant on Sedona's amphitheater. And should a sudden storm descend from the Mogollon Rim, the fading sun will truly sear the ancient rock with a final touch of fire primeval. ///

By Janice Beaty









*Photo by Randall Henderson from Utah's Land of Standing Rocks.*

# WHAT DO THEY MEAN?



## WHO MADE THEM?

## HOW LONG AGO?



## THE UNSOLVED MYSTERY OF THE SOUTHWEST

**By Choral Pepper**

**T**HE greatest unsolved mystery of the Southwest—and the least explored,—lies in strange prehistoric markings engraved and inscribed on our desert walls.

Until recently, modern man's awareness that examples of these ancient Indian writings still existed outside of museums was limited to a few cow pokes, prospectors and archeologists. Today this has changed. With the growing popularity of vehicles able to penetrate coun-

try formerly accessible only by arduous pack trips, newly discovered petroglyph and pictograph sites are capturing the imaginations of desert adventurers. A new breed of hobbyists has sprung from the 4-wheel drive — the petroglyph hunter.

The most intriguing quality of petrography is that no one has yet figured out what it means. There's no such thing as a petroglyph authority. There might be a few "nuts" in the field — and anyone who pursues

the subject will begin to sound like one — but although a small number of professional studies have been published, none is considered more than speculative, even by its author.

This is astonishing. Substantial conclusions have been reached in the study of prehistoric pottery. Ecologists have presented evidence as to how early man reacted to his environment, and vice versa. Archeologists have reconstructed Basketmaker pit houses and ethnographic identifica-



tions have been ascribed to various Indian tribes. But prehistoric rock art remains a mystery. And yet, these professionally neglected markings pecked and painted on the walls of caves and canyons might some day provide the key to the origin of America's "native" people, as the Rosetta Stone solved mysteries of prehistory in Egypt.

For want of a better term, this article will refer generally to prehistoric rock art as "petrography." More specifically, we use the term "pictograph" in reference to subjects painted onto walls of caves or protected canyons and "petroglyph" is the proper term applied to markings which were pecked, or incised, by aborigines into rock walls with stone tools. Thus, both sculptors and painters are represented in our prehistoric gallery.

Petrography, however, is not exclusively an old American custom. The Altamira caves of Spain, discovered in 1879 but not recognized as authentic until 1903, upset all previous ideas of man's pre-ice age development. On its walls were found beautifully rendered yellow, brown, red and black painting of mammoth bison, wild boar, horses, cave bear and other extinct animals sketched by man some 20 or 30 thousand years ago.

Similar subjects were found portrayed in caves of France. A feature especially prevalent in both European and American prehistoric art

is the imprint or likeness of human hands. Certain prehistorians interpret these as symbolic of man's power over beast, while others suggest that the prints were used as signatures to show the number of individuals occupying a particular campsite, like a hotel register. They also could have been printed as a part of a ceremony initiating participants into certain mystic rites which took place among primitive peoples everywhere.

Throughout northern Europe and northern Asia, early man left his mark on sunlit walls as well as in dark caverns. Petroglyphs are incised on horizontal planes of cliffs along the Russian shores of Lake Onega where stylized representations of elk, reindeer, whales, fish, birds, wheel-like suns and all kinds of magic symbols, with a few human figures, were discovered in 1848. Similar petroglyphs later turned up in Sweden, Norway, in the Urals, on the shores of the White Sea, and along the upper course of the Yenisei River.

Among the most famous of prehistoric art work is that created by pigmy Bushmen in crevices of rocks in South Africa where they recorded active scenes depicting elephants, rhinoceroses, lions, zebras and giraffes. Other African petroglyphs, which precede the relatively recent Bushman engravings, may be the oldest surviving art in the world.

Aboriginal Australian sites are ex-

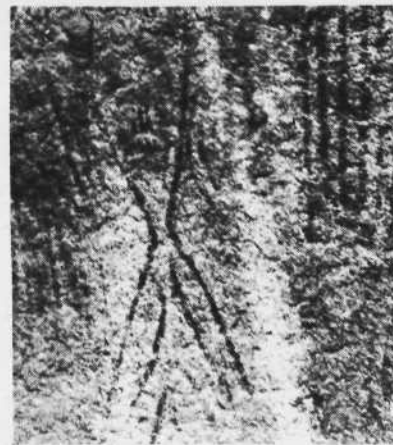
tensive where red and white earth-colors depict animals, footprints and abstract signs in calcareous rock — and, again, hand prints. Although to our knowledge no systematic recording has been instituted, petrography is also known to occur in Caribbean areas, Central and South America and Mexico. It is interesting to note that it has not been reported in areas occupied by Eskimos, other than the Kodiak Islands.

Closer to home, outstanding pictographs were discovered in a cave of the San Baltazan Mountains of Baja California near Mulege in 1929 and in 1962 famous mystery writer and explorer Erle Stanley Gardner discovered similar paintings in other Baja caves which he described in his book, *The Hidden Heart of Baja*. These interested archeologists because they represented a higher culture than had previously been ascribed to aborigines of Baja and, depicting enormously tall people painted half red and half black, exhibited a style unlike any cavepainting known elsewhere. How could a highly developed culture begin and end within this limited environ? Most likely it did not. Future exploration will turn up somewhere, someplace, paintings of red and black striped people and a mystery will be solved.

In the United States, ancient petrography has been reported in all but nine states, although the greatest

*A primitive Michelangelo carved and then painted these figures working from a 14-inch ledge on the face of a cliff 100-feet above ground near Vernal, Utah. The chief figure represents the "Sun Carrier" and is probably the finest example of Indian petrography in the United States.*





*Crossed bar pictograph found by author near Las Vegas closely resembles one photographed by Cloyd Sorensen in Poway Valley near San Diego. At both sites, the X is non-typical of other symbols in the area*



*According to legend, a buried treasure lies in a hidden canyon near this Inyo County petroglyph. Perhaps the ladder holds the key! Lower pictograph is typical Poway Valley motif. Often referred to as Mayan, it actually more closely resembles designs of the Shang dynasty of China.*



*Photographer Joe Wherry reports that above glyph in China Lake has been likened to the ancient Buddhist "Code of the Lotus." It also resembles a head-on view of an animal. Lower glyphs appear near Parowan, Utah. Big loop may represent migration, with each bar a stop. Squares with dots are believed to symbolize houses with many rooms; others calendars.*





number of those well preserved are in Southwest desert lands.

Because of its distribution, it's apparent that painted and pecked prehistoric rock art was a world-wide practice. Whether or not there existed a common meaning, archaic trading period, or cultural manifestation is unknown. To establish this, complete data would have to be collected and an intercontinental analysis of designs, techniques and ages instituted. This has not been done.

Certain known patterns do conform, but so do the elemental needs of man. It is not surprising that likenesses of animals and sun signs should dominate the rock art of all stone age peoples. Nor is it significant that symbolic abstract patterns are repeated continents apart. After all, a line will go in only so many directions — square, curved, straight, or angled. More indicative of association than subject matter itself would be similarities in combinations of design elements and their relationship to independent facts such as location and climatic restrictions.

As for the meanings of these mysterious symbols, a number of interpretations are rampant, each vehemently contradicted by one authority or another. A recently published treatise suggests that all Nevada petrography concerns magic symbols intended to lure game into cul de sacs where ancient hunters could ambush it. However, we know Nevada sites where such a motive appears unlikely. Differing archeologists believe petrography served ceremonial or religious purposes, while interpretations of others are divided among clan signs, water hole markers, maps, house plans, signs to mark a shaman's cache, messages, patterns for weaving designs, directions, treasure locations, or just plain doodles. Present-day Indians claim no credit for the markings, some stating that the early work was created by "brownies," and "has always been there."

There is, however, conclusive evidence in regard to some petrography recent enough to reach into our historic past. Early Navajos pecked star groups and constellations, such as the big dipper and Cassiopeia, which suggests that their glyphs carried ceremonial significance. Groups of petroglyphs located at a few scattered sites depicting men on horseback and carrying shields and spears very likely denote the coming of the Spaniards, since it was the Conquistadores who introduced horses to this land.

At Willow Springs near Tuba City, Arizona, is a glyph-covered slab



*Notice similarity of design among these three sets of glyphs. (Top) upper Arroya Grande of Baja California. (Bottom) Poway Valley. (Center) Grapevine Canyon. Curvilinear symbols and exfoliation of rock surface suggest extreme age.*

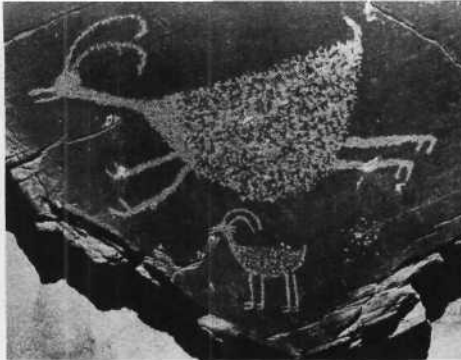


marked with clan symbols of Hopi pilgrims who incised a permanent record to mark trips along the ancient "salt trail" leading to a rock salt ledge deep in the canyon of the Little Colorado. Hundreds of years old, the symbols of cornstalks put there by Corn clansmen mingle with symbols of the Sun clan, Spider, Katchina, Coyote, Eagle, Lizard and scores of other clans, including the Oak clan and others now extinct.

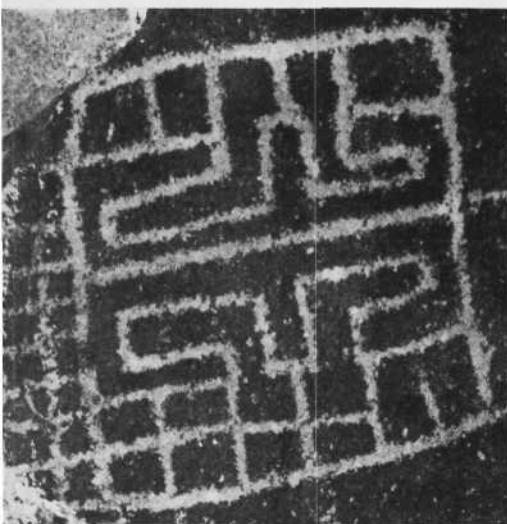
These are unique in that their

meaning is known, but for the most part petroglyphs of the ancients defy translation and the only thing dependable about them is their inconsistency. One popular petroglyph publication, for instance, suggests that the picters didn't peck and the peckers didn't pict; that if pictographs and petroglyphs happened to





*An astonishing similarity exists between prehistoric artist's interpretation of mountain sheep in the Coso range of the Mohave Desert (left) and petroglyph found in Monument Valley, Utah, some 1000 miles to the east. Both show Persian influence. Less delicately designed are sheep (right) common to areas located between these two points.*



*Perhaps prehistoric witch doctors devised the maze to trap evil spirits. Petroglyph on left in Grapevine Canyon, Nevada resembles Cloyd Sorensen's photo of a maze pecked into a rocky ledge of Poway Valley near San Diego. At the Poway site, red painted pictographs duplicate the pecked petroglyphs.*

be found at the same site, they were undoubtedly produced by separate tribes and often different eras. It was believed by this same authority that since hunting magic was the motivation for prehistoric writings, superstition prevented one medicine man or tribe from adopting the magic of an unknown tribe, as it might bring on ill rather than good. This would seem particularly true of tribes which feared the dead, as tradition suggests many did.

However, at a site only a short distance from Las Vegas, Nevada, known as Red Rock Canyon, we found pictographs painted in a shallow cave which were identical in style to petroglyphs pecked into the slab walls of a nearby cliff several hundred feet above the ground. A pine tree growing adjacent to the paintings of the cave shelter dates them prior to its inception, but how prior, of course, is impossible to judge. These particular glyphs, with rows of dots resembling an accounting system or calendar and a peculiar pattern best described as stacked champagne glasses with legs kicking out of them, are unlike most Nevada petroglyphs. One

motif, a pair of crossed bars, has a counterpart in San Diego, County California. Other than that, some lizards, serpents and stick men, the subject matter is abstract and unrelated to hunting motifs. Further, mesquite pits are ground into the rock floor of the cave shelter, establishing its use as a campsite.

As yet, no means has been devised to adequately judge the age of petroglyphy. Certain subjects, such as bows and arrows which didn't appear until after 700 A.D., date glyphs containing those subjects with a degree of accuracy, but others remain ageless. Scientists are unable to determine the rate of time it takes to form the desert varnish (a brown coating acquired by hydrous iron and manganese oxides as moisture is drawn by sun from rock) which often patinas the face of cliffs and frequently all but obliterates the most ancient of petroglyphs. Scientists do know that desert varnish takes longer than the historic period of our country to form and that deposits grow slowly. Another sign of extreme age is the exfoliation of granite surfaces, as is noticeable at the Grapevine Canyon

site in southeastern Nevada. In Southern California some petroglyphs have been found covered with travertine.

One interesting example which taunts professional and amateur petroglyph hunters is the mastodon of Moab, Utah. The mastodon photographed with this article is believed to have originated as a copy rather than from an actual mastodon model, as the beast is endowed with toes. We have heard that there are two others in the Moab area which appear to considerably predate the one pictured — and without toes. One of these is located on a cliff overhanging the Colorado River in such a position that during historic times, man would have been unable to reach it; a fact which leads many to believe that mastodon and early man co-habited these parts and that the above-mentioned mastodon was copied from this original by a later Indian attempting to describe what he had seen in the other location. Be that as it may — it's part of the petroglyph mystery.

Psychologists have given the Rorschach Test to primitive Indian tribes, hoping to discover innate pe-



cularities which might lead to an interpretation of archaic petrography. Probably the most revealing result of this attempt was determination that the particular tribe tested tended to classify things under large headings. A herd of buffalo, for instance, might be depicted as two or three of the animals. One animal would indicate a single buffalo, but two could indicate any number from two to hundreds — just as long as it was more than one.

A fascinating and recent study performed by Heizer and Baumhoff and published by the University of California Press is the book *Prehistoric Rock Art of Nevada and Southeast California*. Of special interest is a chronological dating of petroglyph signs. They believe that curvilinear motifs, such as meandering lines, circles and other curved, abstract forms are the most ancient, followed by Puebloan painted figures and, later still, rectilinear abstract designs (grids, crosses, squares) and representational subjects (bighorn sheep, quadrupeds, hands, etc.). This classification applies to the Nevada and California areas studied, but could well prove true of other prehistoric writings. If artwork of nursery children is any indication of primitive culture, these same classifications hold true today.

Because there aren't any established petroglyph experts, amateurs are in a position to make a real contribution. The Archeological Research Facility of the University of California at Berkeley urges all persons interested in furthering this study to send photographs and relevant information to be included in their files for study and comparison. For this reason, it is important that petroglyph hobbyists stay abreast of developments in the field.

In many instances the desert replenishes itself. In the instance of prehistoric petroglyphs, it does not. Nevertheless, when coming upon a cliffside totally covered with them, only an individual educated to the vital importance of preserving these writings can resist an impulse to chisel off just one little sample or lug home a single decorated rock. As a consequence, it is imperative to the preservation of all prehistoric rock art that petroglyph collectors collect with cameras only, and if you come upon an individual defacing one, don't just stand there. Speak up! ///

(Right) Red and black striped cave paintings in Baja discovered in 1962 by Erle Stanley Gardner.

(Below) The Mastodon of Moab, replete with toes!



Perhaps these glyphs represent bodies wrapped for burial. (Left) Grapevine Canyon, Nevada; (Right) Inyo County, California



Petroglyphs at San Cristobal pueblo in New Mexico indicate feline complex closely associated with that of the Incas of Peru in 900 B.C.



# METAL DETECTORS HUNT FOR BURIED TREASURE



BY V. LEE OERTLE

THE AUTHOR FAILED TO FIND A SPANISH GALLEON UNDER THE SHORES OF THE SALTON SEA, BUT HE DID FIND A WEALTH OF BOTTLE TOPS AND FISHING PLUGS.

Even though there have been isolated accounts of rich treasures unearthed by using a metal detector, the average user will have more fun than profit. I shouldn't start off this way, since most everyone wants to find "something for nothing." Yet the truth is, the pickins' are slim—and getting slimmer every year. This is not to suggest that there are fewer treasures. Far from it. Only that "private property," "keep out," and "no trespassing" signs have put a crimp in the style of many a weekend treasure hunter.

On the other hand, there are these bright spots to consider:

1—Metal detectors have been under constant research. Techniques of molding the heads, using better tubes

and transistors, and various other advances have made them more reliable than ever. They're *better* now at finding metal.

2—The transistorized units are not only more resistant to shock, but draw less current from batteries. "On the spot" work with a detector can be carried on for up to 200 hours without the need for new batteries, in some cases. That's 200 hour *on duty*!

3—Many detectors of yesteryear were similar to the old military "mine detector." Heavy, clumsy, unpredictable, often unreliable, and with special batteries that are hard to replace, they have lost favor with hunters. The new breed of detector is extremely light in weight, some

lighter than three pounds, including batteries.

4—The sensitivity range—that is, the depth at which small objects can be found, has improved considerably. Also vastly improved in recent years is the ability of the best detectors to find small objects like rings, coins, medals, buckles in the sub-soil or sand.

Because of these changes, the sport of weekend treasure hunting has become a popular pastime with thousands of new enthusiasts. But despite this new popularity, very little is understood about metal detectors by the average person.

*Is it Black Magic?*

Don't class metal detectors with divining rods, crystal balls, or other



strument detects changes in the electrical conductivity of the area it passes over. In other words, metal objects buried in the soil will cause a difference in the "reading" of the detector dial, and thus tip off the operator that he is over pay-dirt. The object may be a lump of pure gold a foot thick—or a metal foil wrapper off a cigarette package. Unfortunately, there is no way to tell what the object is without digging for it.

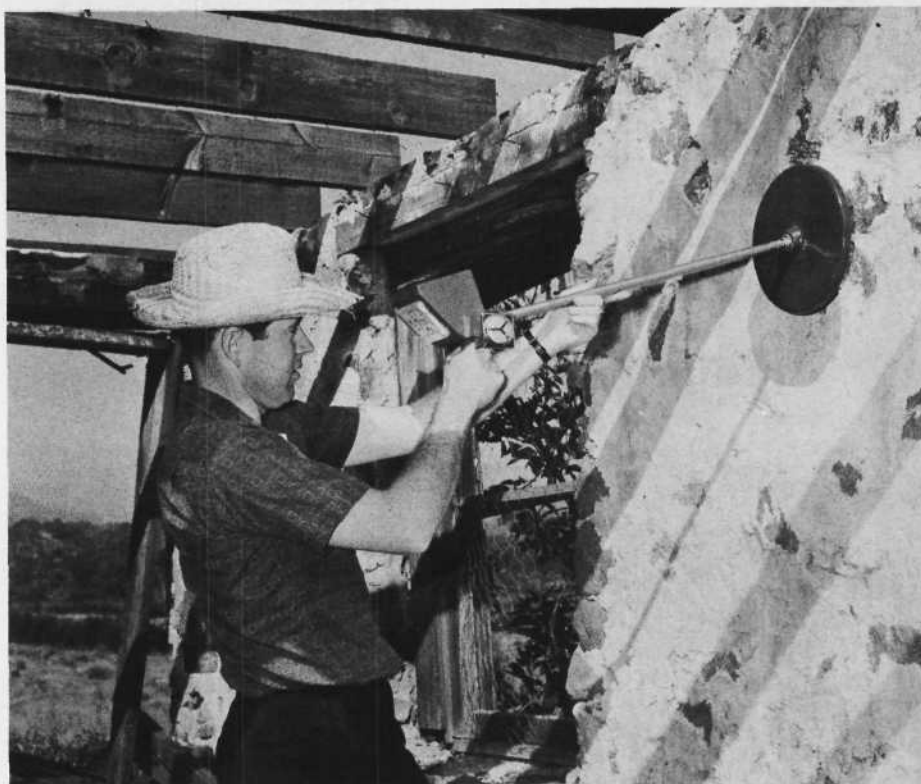
Some of the metals a good locator can "read" are gold, silver, iron, copper. Remember that a metal detector is just what the name implies: it detects *metal* (or metallic objects). It won't flick a needle or buzz your ear at the biggest pile of rubies or a stack of old Confederate paper money. The term "treasure finder" in this business is grossly overdone. More proper and to the point is the phrase "metal locator."

One of the fascinating things about using a detector is that every reading may be the "strike" you've always dreamed of—Spanish gold in an earthen jar, a suit of silver armor left behind by Cortez and his conquerors or, perhaps, a Well-Fargo metal chest complete with huge rusted padlock. Such visions spring to mind easily, because we *want* to think we'll strike it rich. Many times I've been in likely country snooping through old ruins only to dig out a battered teapot or handful of old bean cans. One fellow I know spent 14 hours digging out a steel-core tire casing! Picking through the hardpan of the Mother Lode ghost towns for that long sort of burns the humor out of the situation. One feels more like crying than laughing when such a "treasure" comes out.

Because of all these intangibles, the exciting prospects and the wonderful uncertainties, every day is just like Christmas with your metal detector in hand. That's the only way I can describe this passion, this strange lure which compels intelligent people to chuck an office job to crawl through old ruins.

#### *The Basics—What You Need*

After testing six of the most popularly advertised metal detectors, I did find one I thought was more reliable than the others, but the difference—believe me—was slight. So far as sensitivity is concerned, most of the detectors sold today are amazingly similar in range. Where they differ is in physical ways—the carrying handle, the weight of the unit, convenience in storing and packing. After these tests, it's my firm belief that it's a waste of money to look for a "bargain" metal detector.



OFTEN OLD-TIMERS HID THEIR TREASURES IN WALLS.

The technical proficiency required to manufacture a reliable detector is costly. Steer clear of the surplus detector bargain, too, unless you enjoy toting heavy loads and using clumsy equipment. Their range is poor; as their sensitivity is gauged to find big slabs of metal.

Before buying, write to several of the manufacturers of metal detectors. Don't buy the first unit you see. Look at their literature and, if possible, go with someone who has used metal detectors previously. It's amazing how fast an amateur can decide for himself just what he wants in a detector. This is the safest way I know to insure getting equipment which will perform as expected.

#### *How Detectors Work:*

The new detectors are assembled with a few thumbscrews or sockets in a minute or two.

The unit is held at your side, like a cane, while you walk in slow circles or some other pre-determined pattern. Ear-phones are clamped to your head and your eyes will be watching the register dial. There are two ways to tell you've passed over a metal object. First, the register dial will flicker slightly. The user then moves slowly back and forth, to one side and the other, trying to pin-point the sources. When the object is directly underneath, the hum in the ear-phone will be almost overpowering. Even a small bottle cap can make

a big reading. When a good reading—or an audible hum occurs—the user simply stops, grabs his shovel, and digs. That's all there is to it—no study, no degree in electronics, no hocus-pocus.

Here are some tips passed along to me by people who've been manufacturing metal detectors for 30 years:

1—Make sure fresh batteries are installed before any trip afield if you have doubts about their capacity.

2—Plan your trip carefully. Allot time to work a specific area. Hopping from one ruin to another is interesting, but not rewarding. Far better to work smaller areas thoroughly. This is the "secret" of finding valuables where others have missed them.

3—Hold the head of the instrument (the part closest to the ground) as nearly parallel to the surface as you can, while you walk. Keep it an equal distance from the ground at all times to avoid false signals.

4—Re-set the sensitivity dial range every few yards. The conductivity of the soil often varies tremendously from one local area to another.

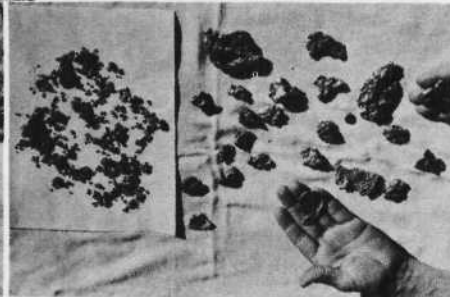
5—Use your imagination as you work. Old boardwalks in the ghost towns are a good bet. So are porches, especially rear porches. Lone trees on hill tops are a likely place for someone to have buried something valuable. Search the ground around the tree in concentric circles until

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you are satisfied nothing is there.

6—Change off with a companion. While one uses the detector, the other can do the digging, and so on. Breaks the monotony of a long, hot, sometimes fruitless afternoon.

7—Pack the instrument with care when traveling from one site to another. The transistorized metal detector is a rugged instrument, but it isn't built to be thrown around like a hammer.

8—Walk *slowly*! Small objects like rings and coins may cause just the barest hint of a reading. You'll miss it if you walk too rapidly.

9—Don't expect the needle to crash madly against the peg over tiny objects. Some of the richest hauls I've ever seen came from light readings.

Kids love the sport, even though they tire quickly when they don't find something right away, and women often have more patience than men.

But, whether, it's a family adventure or a serious endeavor, to get the most from your detector, remember that it isn't how much ground you cover in a day that counts. It's what you find!

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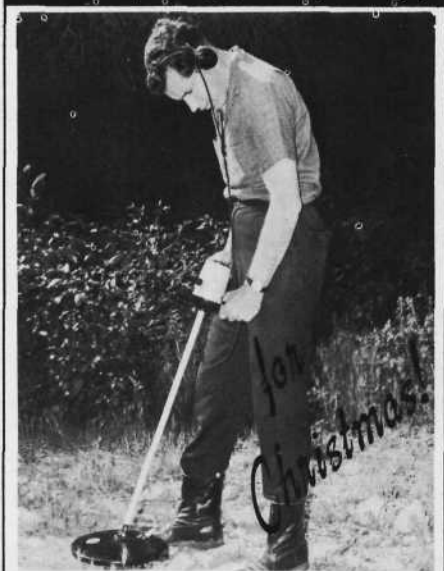
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# The EXOTIC KUMQUAT TREE by Edmund C. JAEGER

Now becoming well-known on our low, almost frostless desert is a low-growing citrus-like tree with glistening dark green leaves and small orange-colored fruit. It is called the kumquat or, occasionally, the "desert lemon." Valued as an ornamental, it is among the few fruit trees which flourish in the heat of our desert summers. Its comely fruit is not only edible, but the leafy fruit-laden branches make a Christmas decoration of high artistic value. In China and Japan, and more and more so in this country, the fruit is an important ingredient for preserves and sweetmeats. In South China dwarfed kumquats are even grown as pot plants.

Kumquat! The name itself sounds intriguingly oriental and the colorful small egg-shaped fruit appears even more so. This small tree probably had its origin in China, but the name we use for it is said to have originated in India. *Kin kit*, *Chu tsu* and *Chin chu* are names the Chinese use for the round-fruited varieties, and *Kin kan* for the larger, oblong-fruited kind. The ending, "-quat," in kumquat comes from a Chinese word meaning "orange." It is a termination we get in other fruit names such as *loquat* and *plumquat*.

Let us remember that altogether closely allied in superficial appearances to the lemon and the orange, the kumquat is not a true citrus tree. It differs from Citrus in having small fruit with tart pulp even when fully ripe and a sweet inner rind. Moreover, there are fewer cells in the ovary and fewer ovules in each cell.

The two best known kinds cultivated in America are the Marumi and the Nagami, the latter the more desirable and popular. Although ordinarily a much-branched, compact tree not more than 8 or 10 ft. high, there was reported in 1948 a Nagami

kumquat grown on sweet orange rootstock in the University of California Botanic Garden at Los Angeles that was 22 feet high and produced in that year 192 pounds of fruit.

Upon inquiry at the University of California Citrus Experimental Station in Riverside, I learned that there is an unusually interesting dwarf kumquat known to horticulturists as Hind's kumquat (*Fortunella Hindsii*) whose wild parent, not yet known in cultivation, grows in the mountains of southeast China. Its fruit is the size of a small grape and is the "golden bean," *Chiu ton* of the Chinese who have cultivated it for many centuries. Peculiarly, its flowers and fruit are borne not singly, but in clusters of 5 to 15.

A Mr. R. Fortune of Edinburgh, a collector for the London Horticultural Society, was responsible for bringing the first kumquat plants into Europe. This was in May, 1846. By 1850 specimens were sent to America and not too long afterwards the kumquat appeared in Florida and California. The generic name for the kumquat is *Fortunella*, a nomen commemorating the name of the man who introduced it to western culture.

I must not fail here to mention a small tree or bush which is called the "desert lime." It comes from Queensland and New South Wales in Australia. Like the kumquat, it is closely allied to the citrus trees but because of very evident differences it is placed in a different genus, the genus *Ermocitrus*, a term literally meaning "desert citrus." This tree or bush should not be confused with the kumquat.

The orange, the lemon and the kumquat all belong to the big plant family *Rutaceae* with many of its pungent-odored members of economic importance. Included in this

family are some fine well-known ornamentals such as the famed dittany (*Dictamnus*) with balsamic scent and showy white flowers and found growing plentifully on the dry mountain slopes of Crete; the common rue (*Ruta*) of Southern Europe, now often escaped from gardens; the beautiful evergreen Cape chestnut (*Calodendron*) with flesh-colored flowers; and the hop tree (*Ptelea*), a native North American species popular in gardens on the East Coast because of its handsome trifoliate leaves and large clusters of thin, broad-winged, veined, hop-like fruit. On our southern deserts we have a native rue (*Thamnosma*) exceedingly rich in aromatic odors and bearing purple flowers. It is easy to identify, for the small green very "stemmy" leafless-appearing bush has minute fruit borne in pairs which resemble small, fat fists held closely side by side, and when we look closely we see that they are covered with many small pellucid oil glands just like a lemon, orange or kumquat. ///

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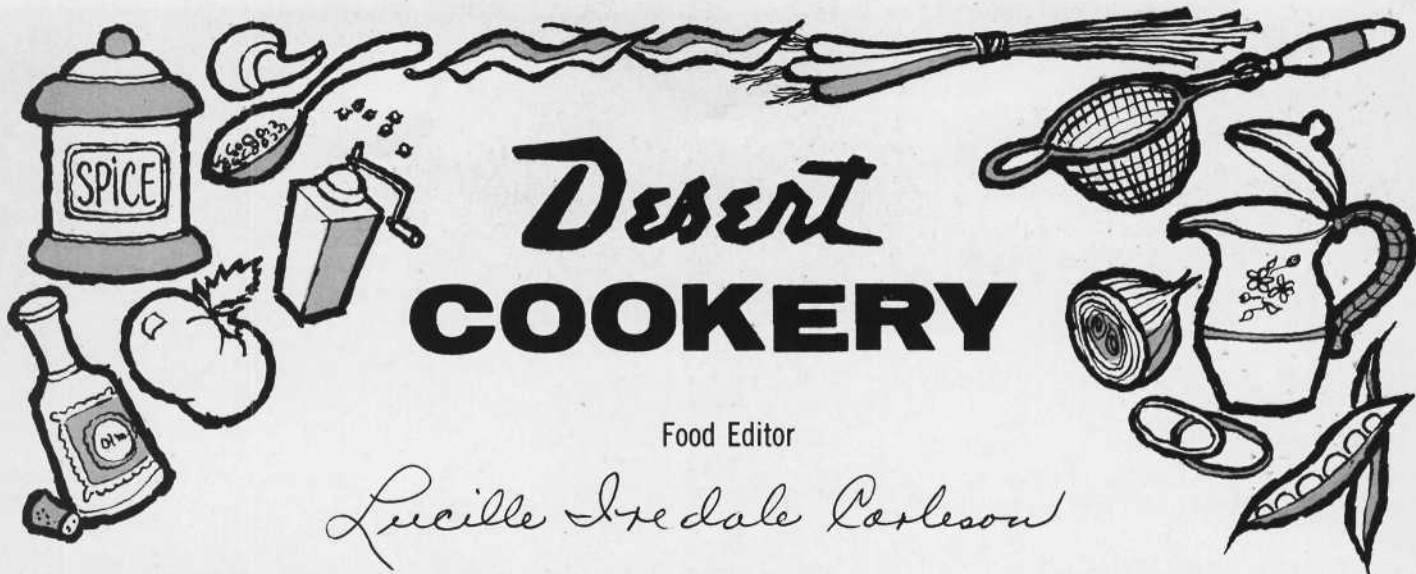
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# Desert COOKERY

Food Editor

*Lucille Iredale Carleson*

## SOUR CREAM DATE DREAMS

- 1/4 cup shortening
- 3/4 cup brown sugar
- 1/2 teaspoon vanilla
- 1 well-beaten egg
- 1-1/4 cups flour
- 1/2 cup sour cream
- 1/2 teaspoon soda
- 1/4 teaspoon baking powder
- 1/4 teaspoon salt
- 1/4 teaspoon cinnamon
- 1/8 teaspoon nutmeg
- 2/3 cup chopped dates

Cream together shortening, sugar and vanilla. Add egg and mix well. Sift together dry ingredients. Add to shortening alternately with sour cream. Stir in dates. Drop from teaspoon onto greased cookie sheet. Top each cookie with a walnut half. Bake in 400 degree oven for about 10 minutes. These cookies stay moist for some time.

## HAWAIIAN DATE BARS

- 2 cups finely cut dates
- 1/2 cup brown sugar
- 1 cup water
- 1 tablespoon flour

Place in sauce pan and cook until thick, stirring as it cooks.

Add 1 teaspoon vanilla.

Mix together:

- 1 cup flour
- 2 cups rolled oats
- 3/4 cup melted butter
- 1 teaspoon soda
- 1 cup brown sugar

Spread half of this mixture on a well-greased pan. Cover with the first mixture, or filling. Then spread other half of flour mixture over this. Bake for about 20 minutes at 365 degrees. After it cools, cut into squares. These freeze well.

For November we have something to keep the cookie jar filled through the holiday season.

## CHOCOLATE FLUFFS

These are very light and similar to a meringue.

Melt over hot water one 6 oz. package of Baker's chocolate chips.

Beat 2 egg whites with a pinch of salt until foamy.

Gradually add 1/2 cup sugar and beat until very stiff.

Fold in 1/2 teaspoon vinegar and 1/2 teaspoon vanilla.

Fold in 1/2 cup chopped nuts, and add the melted chocolate.

Drop by teaspoons on cookie sheet.

Bake 350 degrees for about 10 minutes.

## DATE SNOWBALLS

- 1 cup pitted dates, chopped
- 1/4 cup honey
- 1/2 cup chopped nuts
- 1/2 cup coconut

Mix together and form into balls.

Roll in coconut

## SESAME SEED COOKIES

Cream 3/4 cup butter with 2 cups brown sugar

Add 1 egg slightly beaten.

Add 1 cup flour

3/4 cup sesame seed

1/2 teaspoon soda

Pinch of salt

Bake on greased cookie sheet 2 inches apart for 10 or 12 minutes in 375 degree oven. These are a quite unusual taste treat.

## TOFFEE-NUT BARS

- 1/2 cup soft butter or margarine
- 1/2 cup brown sugar
- 1 cup sifted flour

Mix shortening and sugar together thoroughly and stir in flour. Press and flatten with hand to cover bottom of ungreased 13 x 9 in. pan. If you have two pans the same size, you may press one inside the other, which works better than hand pressing. Bake for 10 minutes at 350 degrees. Remove from oven and spread with following mixture:

- 2 beaten eggs
- 1 cup brown sugar
- 1 cup coconut
- 1 cup chopped nuts
- 1 teaspoon vanilla
- 1 teaspoon baking powder
- 1/2 teaspoon salt
- 2 tablespoons flour

Add sugar and vanilla to beaten eggs. Mix dry ingredients together, and stir into mixture of eggs and sugar. Spread on top of baked mixture, and return to oven. Bake for 25 minutes at 350 degrees, until toping is golden brown. Cool slightly, then cut into squares.

## ALMOND BUTTER BALLS

- 3 tablespoons confectioner's sugar
- 1 cup butter or margarine
- 1 teaspoon vanilla
- 1/8 teaspoon almond extract
- 2 cups flour

1 cup chopped blanched almonds  
Cream butter with sugar thoroughly. Add flavorings. Stir in flour and almonds and blend well. Form into tiny balls and place on ungreased cookie sheet. Bake for 20 minutes in 350 degree oven. Roll in confectioner's sugar while hot.



# COOKERY

## APPLE SAUCE COOKIES

- 1 cup shortening
- 2 cups apple sauce
- 2 cups sugar
- 1 cup chopped nuts
- 4 cups flour
- 4 eggs
- 2 teaspoons soda
- 1 teaspoon cinnamon
- 1 teaspoon nutmeg
- 1 teaspoon salt
- 1 teaspoon cloves
- 1 package chocolate chips

Mix apple sauce and soda in bowl. Cream shortening and sugar. Add eggs. Sift flour with spices, add apple sauce, nuts and chocolate chips. Drop on greased baking pan by teaspoonful. Bake in 350 degree oven for 12 minutes. (If eggs are large, you may have to add a little more flour to make dough stiff enough).

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## SOUTHWEST Books

(continued from page 19)

*TREASURE of the SANGRE de CRISTOS* by Arthur L. Campa. L

Clues and a map of treasurelands never before published will send treasure seekers rocketing into New Mexico to search for Spanish plunder, bars of gold and lost mines.

A native of Mexico and the U.S. Southwest, in his *TREASURE of the SANGRE de CRISTOS*, Arthur L. Campa writes not only of legends, colorful Texas cattle ranchers, prospectors and famous characters like the Hermit of Las Vegas whom he has known, but also recounts intriguing adventures in which he personally participated.

Chairman of the Modern Language Department of Denver University, Mr. Campa writes with a blend of scholarly accuracy and lively style. Twelve black and white brush illustrations by Joe Beeler of Sedona contribute quality to *TREASURE of the SANGRE de CRISTOS*, published by the University of Oklahoma Press. Price \$5.95. Hard cover, 223 pages.

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## SURVIVAL in the Desert

*(Fourth in a series of articles exploring the prehistoric Indian's formula for survival.)*

Of the yuccas, the common Mo-have yucca contributed the most widely to early cultures. A mainstay of the Indian diet, its fruit—sometimes two-inches long — was dried and stored for future use or else cooked and ground into meal for bread.

But food was only a minute part of this versatile plant's usefulness. Its leaves provided fibers that were woven into ropes, sandals and cloth. Modest maidens fashioned skirts of them, similar to hula skirts. Later, pioneers lit matches to the dried plants to ease the desert's morning chill.

Another yucca of the lily family, the Joshua tree, made life sweeter for Indians who migrated to areas of the high desert where Joshua thrived. After boiling, their stems produced a syrupy sugar which was used to cut the tart flavor of certain cactus fruits.

Unique qualities of the Joshua also

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stimulated prehistoric commerce. The smallest roots of the tree are red, a color sacred to many primitive peoples and rarely found in the desert growth. By weaving these colorful roots into decorated baskets, Indians from Joshua forests manufactured a trade item highly coveted by other tribes. These same roots also produce a soapy substance used by both Indians and white pioneers for cleansing.

Later the Indians found an even more lucrative use for the statuesque tree. When placer miners began to operate in areas such as Temple Bar, Arizona, local tribes contracted to supply yucca for firewood at \$5.00 a cord. That kind of money bought a lot of glass beads in those days!

Another plant which is a member of the lily family and closely related to the yucca is the agave, or mescal. Young buds and stalks of these plants were sliced into layers and baked in pits with hot coals. Today's desert explorers rarely come upon ancient Indian camp grounds where blackened mescal pits aren't still apparent. Often referred to as a Century plant, roasted and distilled stems of the Agave today bring cheer into the lives of 20th century tequila drinkers. ///

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# CAMERA

Edited By Frank Jensen

Cameras used in the desert require special care and feeding. Otherwise, they may wind up with an acute case of mechanical indigestion. The nemesis of the desert photographer is fine, wind blown sand or dust which coats the lens and infiltrates the working parts. One of the best investments a photographer of desert scenery can make is an inexpensive camel hair brush about the size of a tube of lipstick which fits snugly into a metal case. Such a brush should be used often to remove particles of sand and dust from the surface of the lens. **NEVER RUB THE LENS WITH CLOTH, NO MATTER HOW SOFT. NOR SHOULD YOU USE ORDINARY TISSUE.** The lenses of most cameras (inexpensive box cameras excepted) are constructed of soft glass and are easily scratched. The procedure used by this writer at the end of a day of shooting is to first brush the dust from the lens, then soak a piece of lens tissue with a photographic lens cleaner. The lens is swabbed gently, then wiped with a dry piece of lens tissue. The brush, lens tissue, and cleaner can all be purchased at your local camera store. It is also unhealthy (from the lens' standpoint, anyway) to breathe on the lens then wipe it off. The moisture from your breath contains acid which is detrimental to the lens.

When not in use, the camera can be protected by the simple expedient of placing it in a plastic bag, which, if securely tied at one end, will omit most of the dust. Where exposed, the working parts of the camera should be dusted. It is also a good idea to send an expensive camera to the factory or qualified repairman for occasional cleaning.

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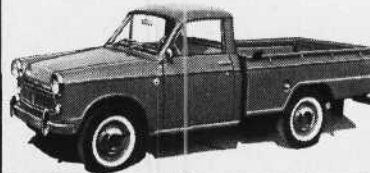
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## THREE LOST MINES

Continued from Page 10

upon an old tunnel half-filled with water. Above it, he noticed a small vein going up the mountain. From this he chipped a piece of ore and became so excited at what he saw that he had a heart attack and had to crawl slowly back down the mountain to his car. When he finally arrived home he had to spend a long time in the hospital.

He claimed that the ore he chipped from the small vein assayed out at about \$60,000. The two fellows he

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grubstaked came unprepared for the winter and soon left because they hadn't brought fuel or enough supplies for a long winter.

So there are three lost veins on Manly Peak somewhere waiting for someone to stumble on them again — and mark them properly, we hope!



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## LETTERS FROM OUR READERS

### Nevada Issue . . .

*To the Editor:* What a fine issue of Desert Magazine you published on Nevada! Congratulations and many thanks for it. You certainly caught the feeling of Nevada.

GRANT SAWYER  
Governor of Nevada

1854, Izalia Springs" still appears very plain. The springs went dry in the late '20s. The only water now is at Sun Flower Springs and that is from a 120-foot well where the springs were.

F. R. FARLEY  
Needles

### Survival . . .

*To the Editor:* I personally feel that if the Survival series was planned as an entertaining and lightly informative feature, the literary format of the article is appropriately arranged. The series also reflects to me the fact that we "Americans" should not boast too loudly of our ancestral pioneers' hardships in the crossing of the deserts. I marvel at the way the Indians went about their lives.

DIETER H. WILKEN  
Temple City, California

*To the Editor:* We thoroughly enjoyed the Nevada issue of *DESERT*. May I please make a correction to your otherwise excellent article on Pyramid Lake. Wa-Pai-Shone is a "made" word, referring to the Indian-owned and operated arts and crafts organization. The members of this cooperative come from the WA-shoe, PAIute, and SHOSHONE Tribes. The Indians call their beloved lake Ku-Yui Panunud—in English, the Lake of the cui-ui.

JEANNE L. PRICE  
Missionary-in-charge of the Episcopal  
Mission of St. Mary the Virgin,  
Nixon, Nevada

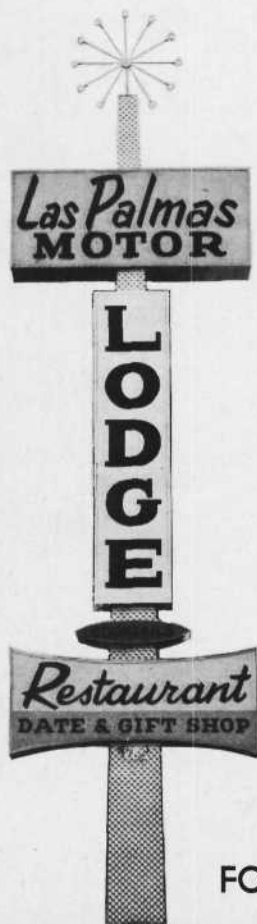
### High Praise for Desert . . .

*To the Editor:* I am just leaving the ranch and have one foot in the stirrup, so to speak, but want to congratulate you on that October issue. It has snap, novelty, an infusion of new life, and it's just a damn good issue.

ERLE STANLEY GARDNER  
Temecula

### Pegleg Smith . . .

*To the Editor:* In your September issue Mr. Filer asked for information in regard to a rock with Pegleg's name inscribed. My brother and I own this property and on the big rock the inscription "Pegleg Smith



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